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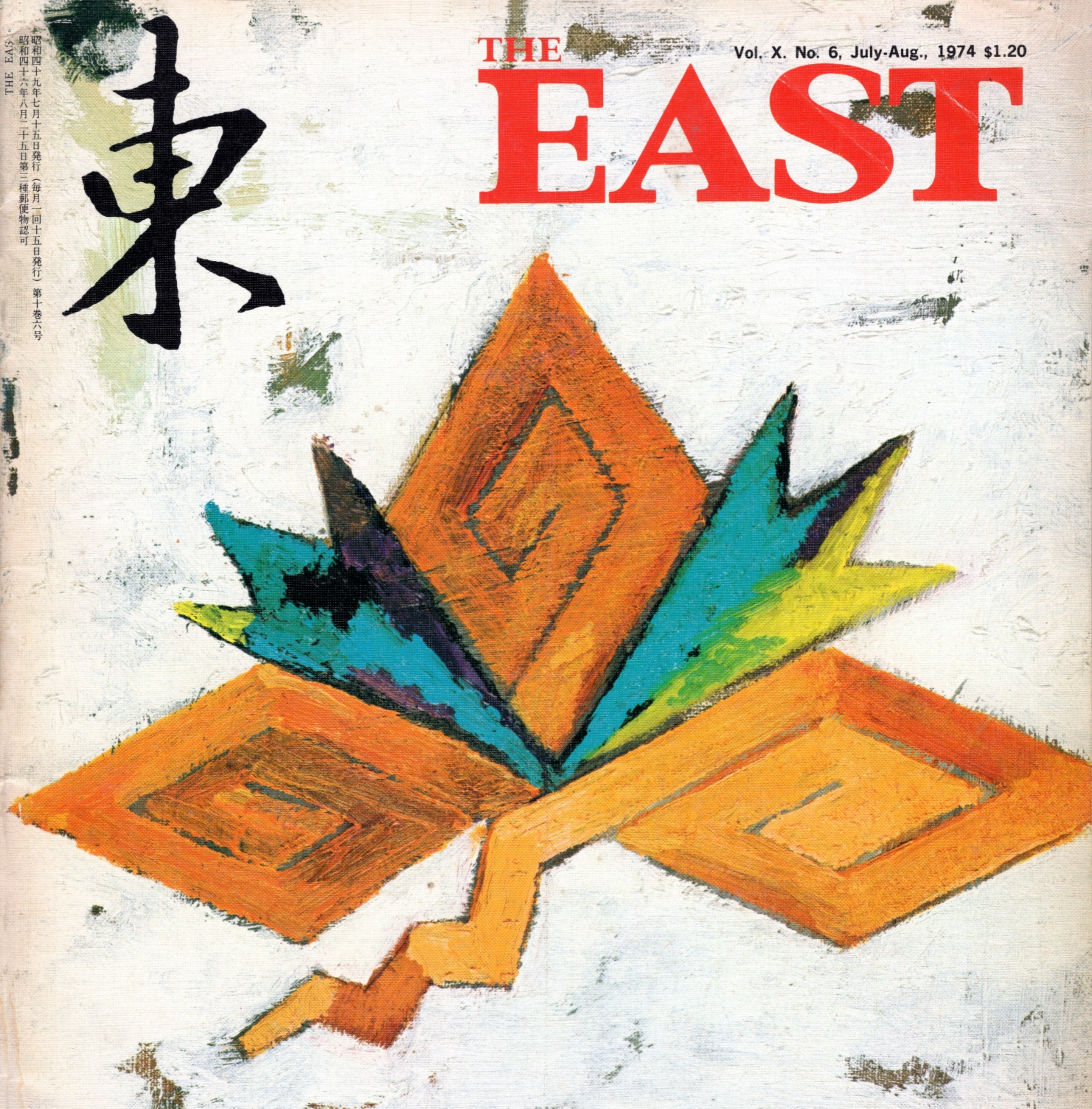


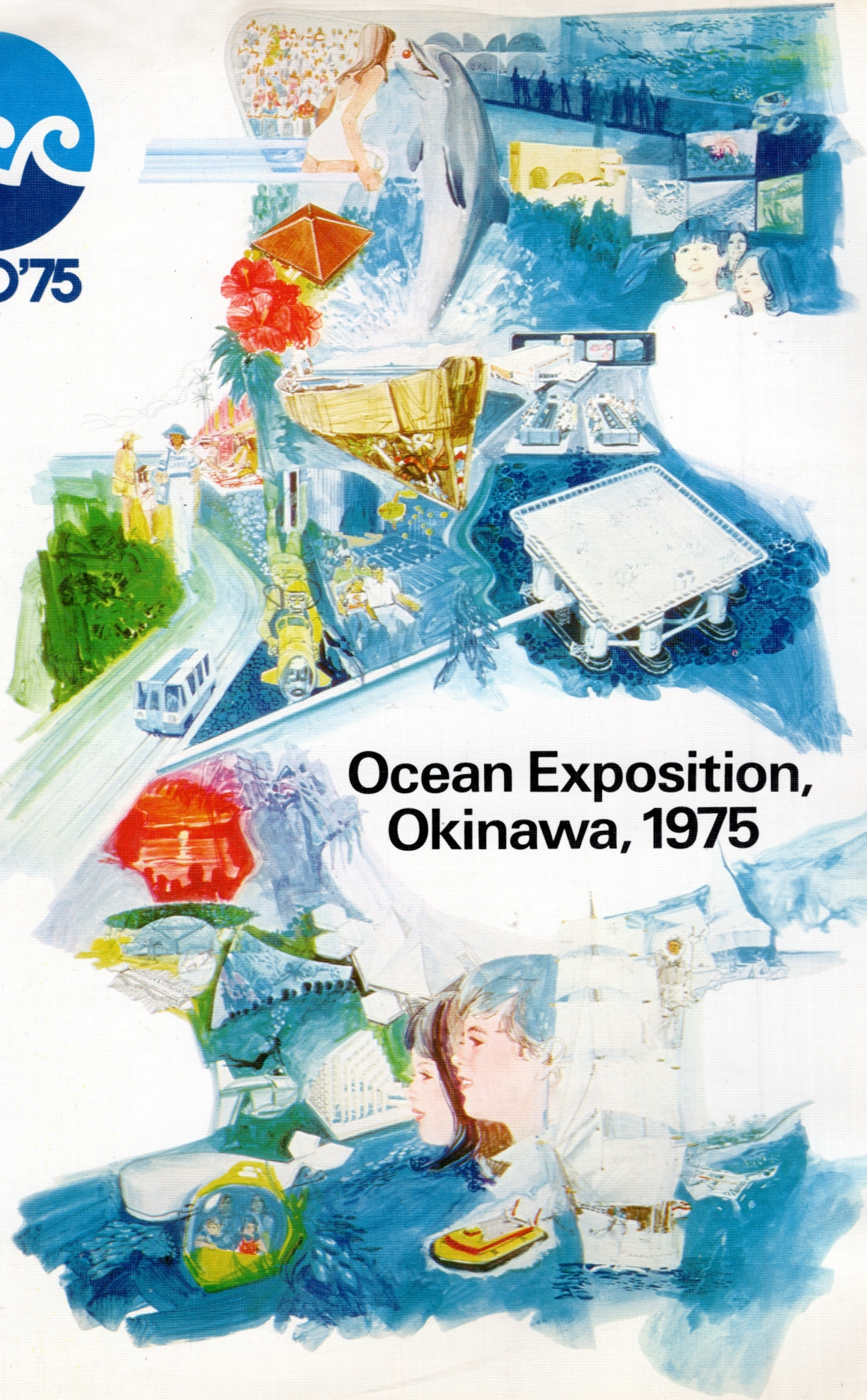
Dotaku: A Clue to Mysterious Ancient Japan

Problems of an American Correspondent in Japan

The Deification of Buddha

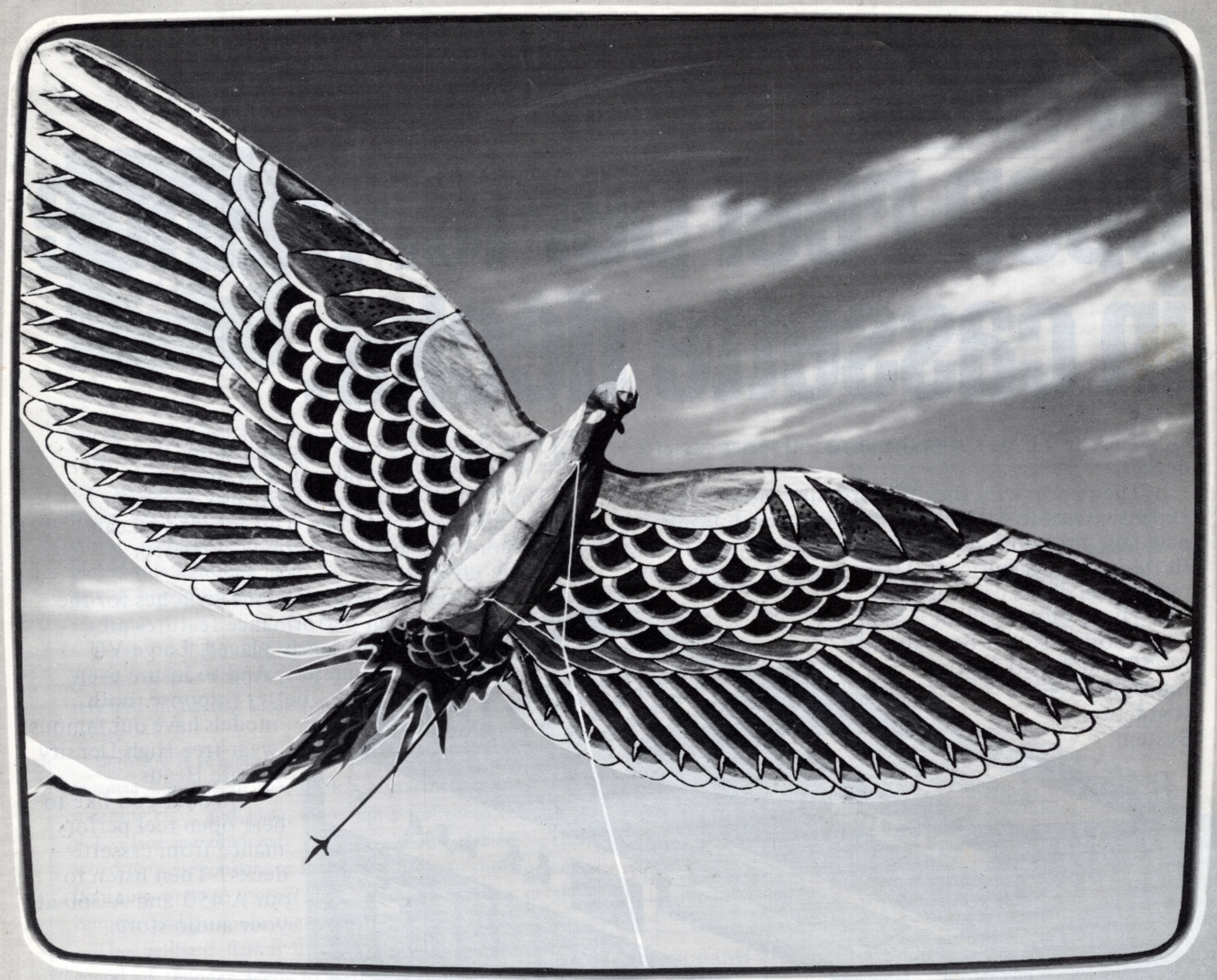
EXPO'75

Ocean Exposition, Okinawa, 1975



International Ocean Exposition, Okinawa Japan, 1975

July 20, 1975 — January 18, 1976



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PRINTED IN JAPAN

Vol. X,
No. 6, 1974

THE EAST

COVER

In this issue we will introduce a "lightning crest" in which a flash of lightning is pictured to signify a thunderstorm.

This picture of a flash of lightning has a long history; its first appearance is thought to have been around 1500 B.C. in China. It was introduced into Japan not long ago—probably during the 17th century. At that time the Tokugawa Shōgunate was strengthening its policy of national isolation and trade was limited to China and the Netherlands. Some woven material which was imported from China depicted this lightning flash. The material thus decorated was so highly valued that it was used to make bags for tea leaves.

Later the lightning flash design was favoured by the people of the Genroku Period (1680–1809) who, interested in having something new, used it as a family crest.

Lighting is *kaminari* or *inazuma* in Japanese. The word *inazuma* consists of *ina*, which is a corruption of *iné*, meaning rice; and *zuma*, a corruption of *tsuma*, meaning wife. *Inazuma* obviously means "a wife of rice." The word *inazuma* must have been used because thunder and lightning presage storms during the dry season of the summer and promote the growth of rice.

The brilliant flashes of lightning and the rumbling sound of thunder seem to have frightened the people of ancient times. A record of the Heian Period imparts the following information:

"At the Imperial Palace in Kyōto, guards were stationed at many places when they heard the rumbling sound of thunder in order to defend the building.

"In the north wing of the Palace a shelter against thunder and lightning has been constructed for the exclusive use of the Emperor.

"The Emperor took shelter from thunderstorms there with some musicians who played their instruments even louder than the sound of the thunder."

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Eat and Become Slim

Two philosophies of the steak.

The basic philosophy of the American restaurant.

The chef throws a slab of raw steak into the kitchen broiler.

It sits there until it's rare, medium or well-done.

The waiter brings it to your table.

You eat it.

The Benihana philosophy.

The chef comes right up to your hibachi table. (Why shouldn't you see the man who's actually creating your meal?)

He bows. (There's no reason why a chef can't be a gentleman.)

He sets the raw steak in front of you. (Isn't it nice to see for yourself that you're getting the very freshest, prime cuts?)

He asks you how you want it. (There's no luxury like the luxury of dealing directly with your chef.)

He cuts your steak into bite-size morsels. (Why should you have to perform any labor?)

His knife begins a snappy, rhythmic attack on the onions. (We believe there's as much drama in a dancing onion as in a dancing chorus girl.)

He slams the pepper shaker against the grill. (It's not good for a chef to suppress his excitement.)

As he cooks he adds all kinds of Japanese sauces and seasonings. (No, Worcester sauce is not part of our theory.)

At last he puts the sizzling steak directly on your plate. (The world's fastest waiter couldn't serve you better.)

You eat it. (Tell us. Has there ever been a more palatable philosophy?)

BENIHANA of TOKYO

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A WORD FROM THE PUBLISHER

If in this age one is born Japanese and has two opportunities during his life to learn *shodō* (calligraphy) he would be considered a lucky man.

Every Japanese has at least one opportunity to learn calligraphy. When at elementary school he is taught to rub an ink stick on *suzuri* (inkstone) and to write *kanji* (Chinese characters) and *kana* (Japanese alphabet) with *mōhitsu* (hair pencil) by imitating the work of a master calligrapher. The teacher corrects the student's work with red ink and praises his excellence by drawing a red circle.

These days, the hours allotted to *shodō* are cut down in the schools. This is inevitable, for in today's Japan we are living in the age of typewriters and computers and have very few opportunities to write with *mōhitsu*. Therefore most Japanese are no longer proficient at *shodō*, although such a proficiency is often helpful and sometimes quite significant.

These days in Japan, if someone becomes "somebody" in a worldly sense, such as a minister, director of a hospital, dean, or president of a big company, he is often requested to write *sho* (words written with mōhitsu) by his followers, hangers-on, or admiring satellites who say: "Sir, would you please write a "*sho*" for me?" Often with some reluctance he might cite and write a line from a Chinese poem, or perhaps a proverb or an aphorism such as "be ambitious." He will give this *sho* to them after he signs it and affixes his seal.

Unless he has some proficiency at *shodō* he cannot save his face no matter what he writes. Subsequently, any person who has become "somebody" will sooner or later be forced to invite a calligrapher to his home secretly in order to be taught *shodō*. Thus he begins to learn *shodō* for the second time in his life. It is not difficult to imagine, however, that one receives a feeling of self-satisfaction in learning *shodō* as an achieved man.

I should finally mention that the calligraphy of an unrefined man somehow conveys something unrefined, however good he might be at *shodō*. One's calligraphy really reflects one's personality.

* * *

The series of articles on Buddhism by Dr. Nakamura have been enjoying a fine reputation.

Some readers might be of the opinion that these articles are too specialized. I wish, however, that our readers will study this series carefully so that they can attain a fundamental, preparatory knowledge of Buddhism.

We are scheduling a continuation of further articles on Buddhism to follow this introductory series.

A Request to Our Readers

Because THE EAST is sent to you directly from Japan, we need to be notified of your CHANGE OF ADDRESS in plenty of time so that you won't miss a copy.

The mailmen do their best, but sometimes shipments are unavoidably delayed for as much as several weeks, and sometimes, though rarely, a package may go astray between the docks of Yokohama and Europe or San Francisco Bay.

If it should happen that you MISS AN ISSUE, please notify our Subscription Department and we will try to trace the copy or send you a replacement.

Your cooperation will be greatly appreciated. Thank you.

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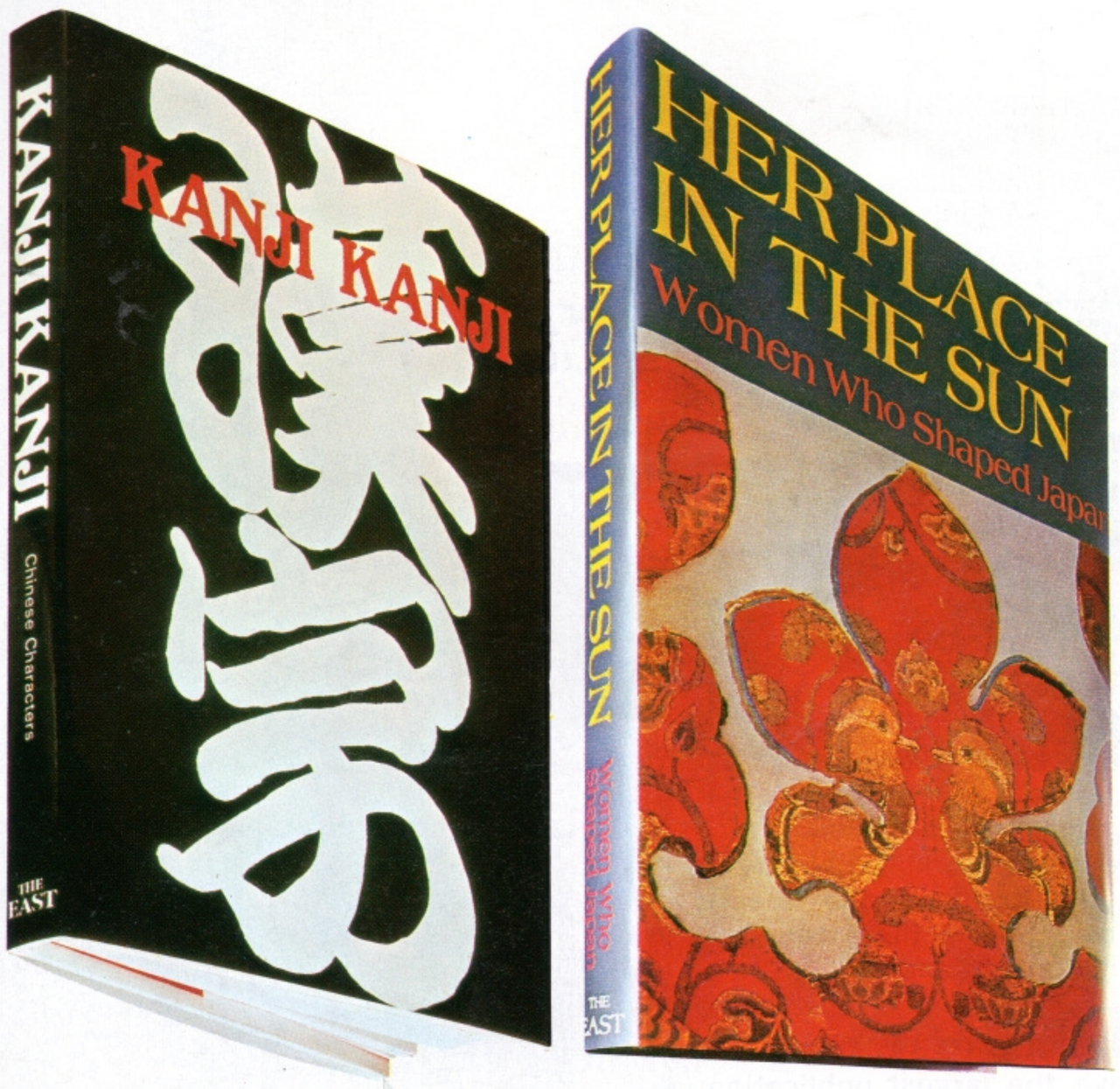

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HER PLACE IN THE SUN: Women Who Shaped Japan

The women of Japan have often been depicted as weak, helpless faminine things fawning behind fans. But that is because no one told the true stories of how imaginative, creative women made their own sometimes very powerful place in Japanese history.

We decided it's time their stories were told. And so we offer you the book.

Pages: 184 Size: 8.2" x 6.2"
Price: US$8.50 (¥2100)

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LETTER TO THE EDITOR

Dear Sirs,

For many years your magazine has been an ever-recurring source of pleasure and knowledge and I gladly take this opportunity to thank you for the evident care and attention given to the style and contents of your articles. Up to now, we enjoyed every subject put in the limelight and anticipate many more to come. The cultural and spiritual heritage of Japan, the countless aspects of modern developments there and the challenges of the ever-growing intercourse with all the nations of the world vouchsafe a continuous stream of further themes on the most varied aspects of Japan's past and present achievements.

Gerhard Hüsch
München,
West Germany

Dear Sirs:

It is the only magazine which explains to America how the Japanese people view their own customs, culture and country. It is most satisfying to learn about Japan from Japanese people who live in my neighborhood, while they acquire the special skills they desire, at the medical schools here in Boston. A tremendous supplement to continuing these friendships is aided immeasurably by your magazine.

Yours Sincerely,

Virginia M. Hurley
Boston, Mass.
U.S.A.

INFORMATION BOX

Q

I enjoy reading "The East" very much. The current series of articles on Go I find very interesting—especially the recent article on the manufacture of Go boards.

Would it be possible to have other articles on the manufacture of other Japanese articles, eg. articles on the manufacture of Mashiko-yaki and/or Kiyomizu-yaki?

Another series of articles which I think many of your readers would enjoy is a series on the living styles and the scenery of the many different areas or prefectures of Japan. How do the people in the rural areas of Japan live-in northern Hokkaido or in southern Kyushu, how do they make their living, what is the scenery like, etc.

Yours Sincerely,

Ronald A. Laing, Ph.D.
Boston, Mass.
U.S.A.

A We are scheduling to publish in the near future articles about the pottery which you mention in your letter and also about life in Japanese rural districts.

Q

Dear Sirs:

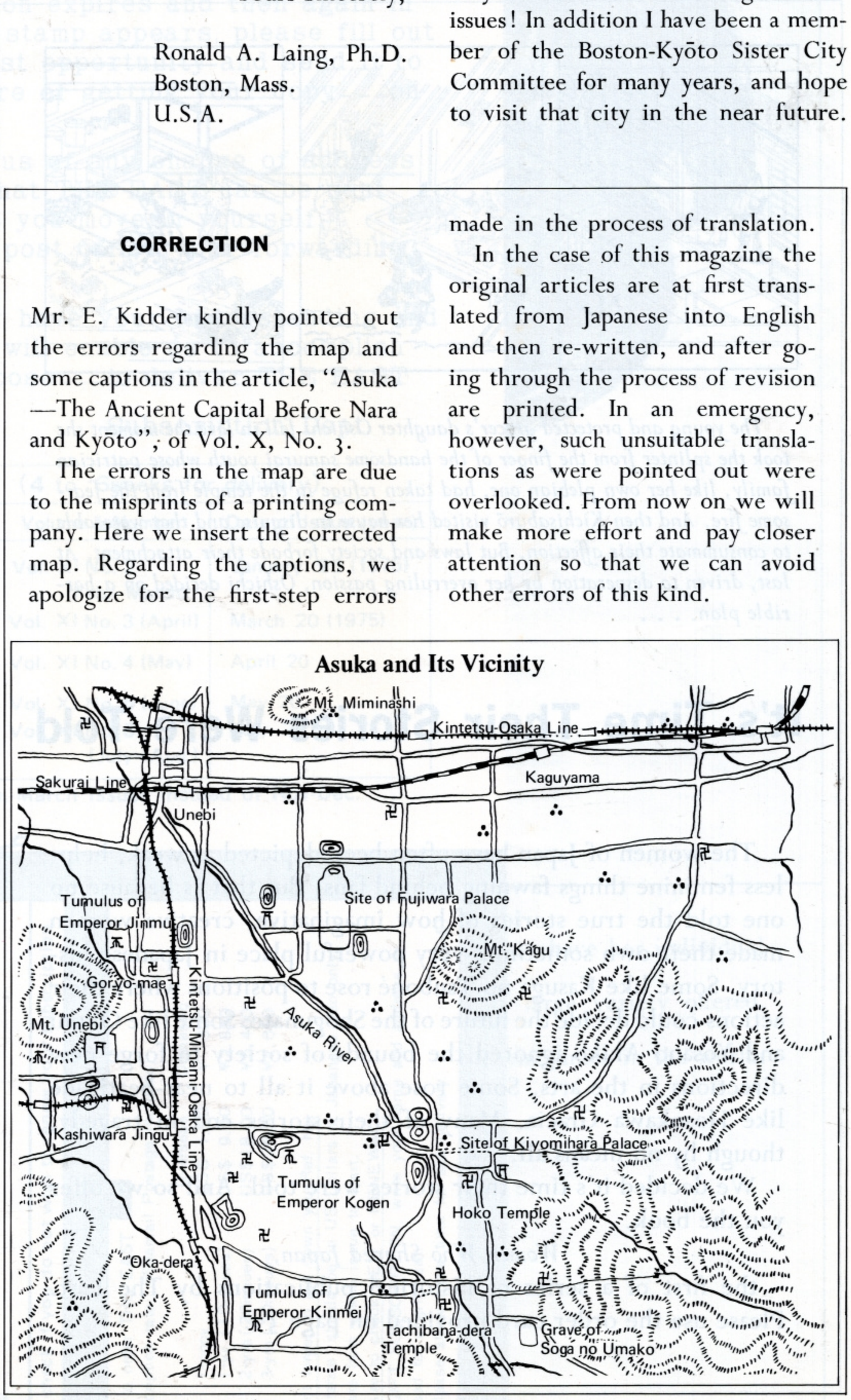
Just a note to express my pleasure in receiving your magazine, especially in the areas of Go and calligraphy (Your book "Kanji Kanji" was excellent). If only the mail was not so long between issues! In addition I have been a member of the Boston-Kyōto Sister City Committee for many years, and hope to visit that city in the near future.

CORRECTION

Mr. E. Kidder kindly pointed out the errors regarding the map and some captions in the article, "Asuka —The Ancient Capital Before Nara and Kyōto", of Vol. X, No. 3.

The errors in the map are due to the misprints of a printing company. Here we insert the corrected map. Regarding the captions, we apologize for the first-step errors made in the process of translation.

In the case of this magazine the original articles are at first translated from Japanese into English and then re-written, and after going through the process of revision are printed. In an emergency, however, such unsuitable translations as were pointed out were overlooked. From now on we will make more effort and pay closer attention so that we can avoid other errors of this kind.



Your article on the making of Go Boards was very informative and I would appreciate the address of the best board makers for price information. Again, my thanks to you and your staff for the wonderful job you do.

Very truly yours,
Evan B. Rich
Natick, Mass.
U.S.A.

A

One of the best *go* board makers who also makes boards upon order from overseas is:

Aoyama Goban-ten,
4-9, Shinjuku 1, Shinjuku-ku,
Tōkyō, Japan.

Those who wish to buy an inexpensive set (full-sized folding board and glass stones) can order them in the United States from:

East Asia Book and Game Center,
5897 College Ave.,
Oakland, California 94618,
U.S.A.

Q

Gentlemen:

I am interested in locating such information as may be available on forestry, conservation, and land use practices in Okinawa and the Ryukyu Island chain. I would like to find information about Okinawan forest industry, conservation programs, patterns of land use, land classification and mapping, and any other similar information for both past and present times. Could you please advise me of possible sources of such information, including published materials and agencies or institutions that might provide this type of information.

Could you also suggest a good, available reference work that describes plants and animals indigenous to the Ryukyu Islands.

Thank you most kindly.

Sincerely,
Howard A. Wallace
South Bend, Indiana,
U.S.A.

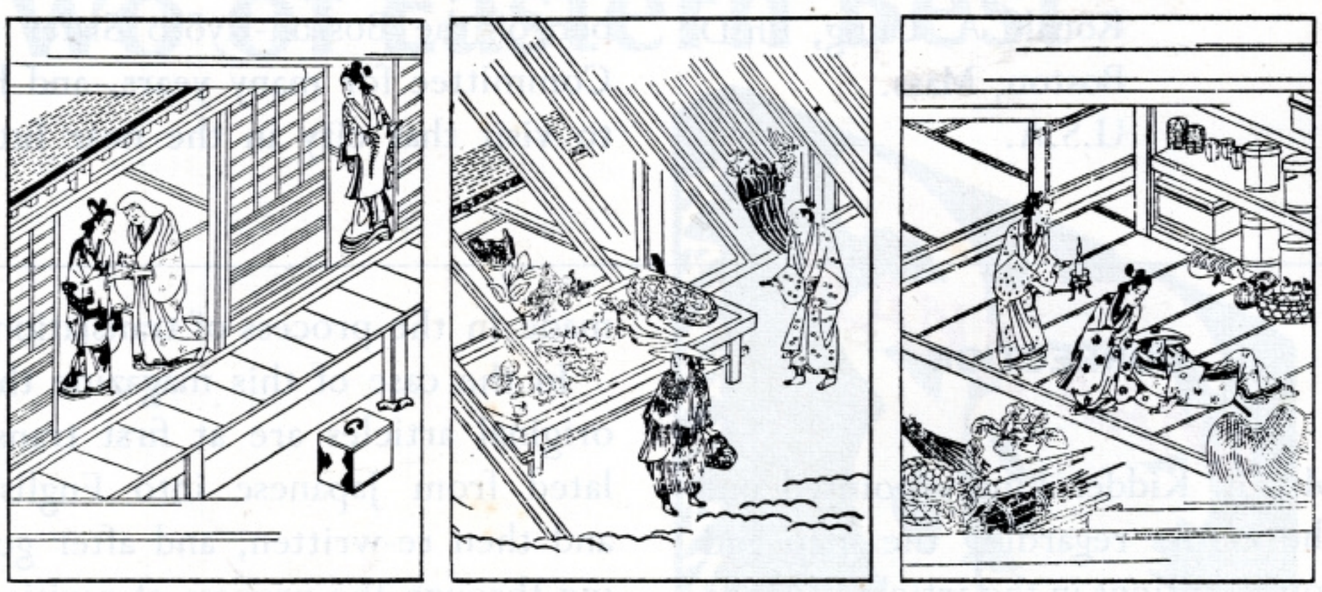
A

The following data is available at the Okinawa Prefectural Library:

1 *Okinawa Forests*, prepared by the U.S. Geological Survey Military Geology Section, Far East Command (1948);
2 *Contribution to the Knowledge of the Avifauna of the Riukiu Islands and the Vicinity*, by Nagamichi Kuroda, published by the author (1925).
3 *Flora of Okinawa*, edited by E. H. Walker and published by the U.S. Civil Administration of the Ryukyu Islands (1954);
4 *Important Trees of the Ryukyu Islands*, by E. H. Walker, published by the U.S. Civil Administration of the Ryukyu Islands (1954);

Should you want to receive further information please ask the above-mentioned library whose address is:

Okinawa Kenritsu Toshokan
312, Yosemiya, Naha-city,
Okinawa Prefecture, Japan.



The young and protected grocer's daughter Oshichi fell in love the moment she took the splinter from the finger of the handsome samurai youth whose patrician family, like her own plebian one, had taken refuge in the temple from the fearsome fire. And then Kichisaburō visited her house in disguise and they were able to consummate their affection. But laws and society forbade their attachment. At last, driven to desperation by her overruling passion, Oshichi decided on a horrible plan. . . .

It's Time Their Stories Were Told

The women of Japan have often been depicted as weak, helpless feminine things fawning behind fans. But that is because no one told the true stories of how imaginative, creative women made their own sometimes very powerful place in Japanese history. Some like Kasuga no Tsuboné rose to positions where their actions could decide the future of the Shōgunate. Some like Okuni and Yosano Akiko ignored the bounds of society to forge new directions in the arts. Some rose above it all to near-beatitude like Hosokawa Gracia. Many of their stories end in tragedy, though by no means all.

We decided it's time their stories were told. And so we offer you the book.

Women Who Shaped Japan,

the first of a series of historical publications by The East. Please use the order card provided on page 57.

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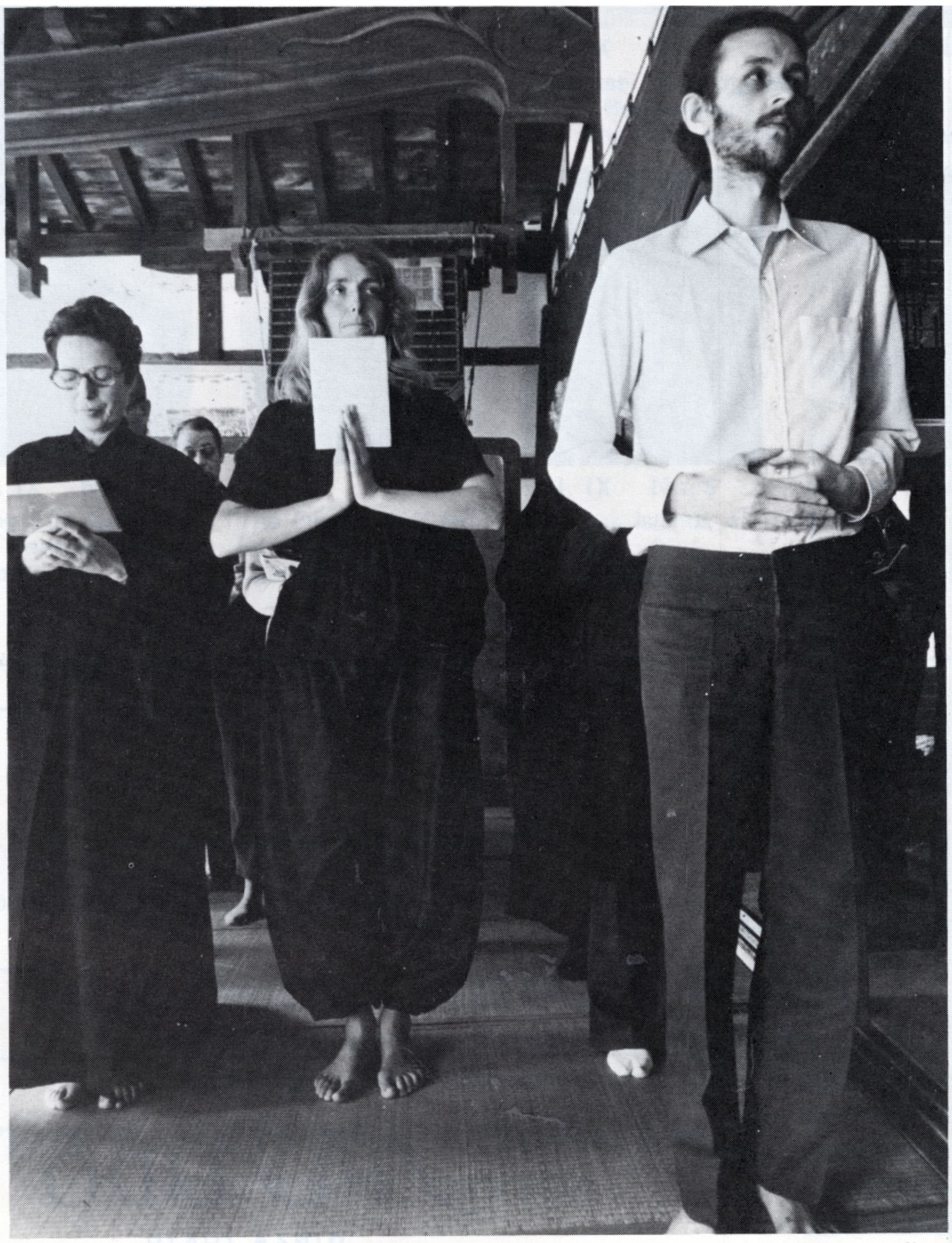
Incoming and Outgoing Students

In Europe, especially in France, the interest in Zen Buddhism seems to have become more keen. For example, the European Zen Association, which was established just seven years ago and has headquarters in Paris, has now about 130,000 members. A party of some 120 French members of this association came to Japan in order to practice Zen asceticism. They seemed to think it of great value to practice Zen in Japan, the country which introduced it.

The members of the party lived for about one week in each of three temples: Eihei in Fukui prefecture, a head temple of Sōtō Buddhism, which is one of the two largest sects of Zen Buddhism in Japan, and two other temples of the same sect, i.e., Teishō in Nagano prefecture and Sōji in Ishikawa prefecture.

The daily routine began with a one-hour *zazen*, which is contemplation while sitting on the floor with crossed knees. This was followed by the reading of a sutra, working in the garden and performing other tasks.

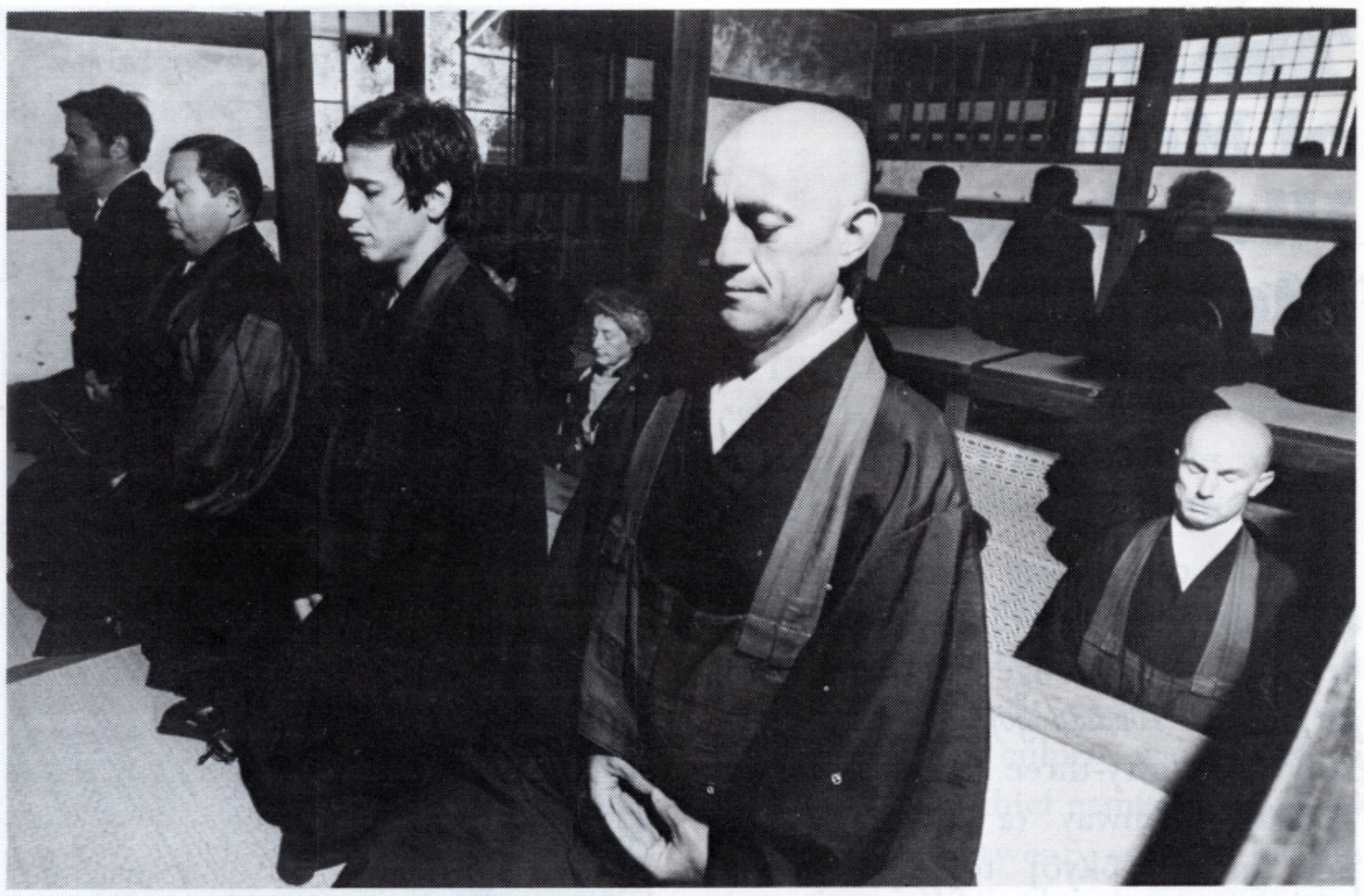


Some French Zen ascetics reciting a sutra while standing.

The day ended with another *zazen* before bedtime. Every member of the party performed this routine enthusiastically and dined contentedly on the plain food that is always served at Zen Buddhist temples. Among the members were several earnest male ascetics with their heads shaved.

Some members practiced Zen asceticism quite easily and well, but many others had difficulty reciting the sutra while sitting on their knees because pins and needles developed in their feet and numbed their legs. From the second day of their ascetic practice in Japan a curious sight had been observed: some ascetics read the sutra while standing!

In their turn, an increasing number of Japanese students in elementary, junior and senior high schools are anxious to go abroad also, but for a different reason. They want to study English, and believe that the best way to do this is to go to English-speaking countries. They usually make use of their summer vacations to study in such English-speaking countries as Britain, the United States, or Canada for about one month or so. These students are generally contacted by travel agencies or private educational organizations. Despite the fact that the trip costs the students upwards of 400,000 to 500,000 yen they respond with enthusiasm to the offering of the agencies, and so many students apply for reservations that the quota is filled almost immediately.



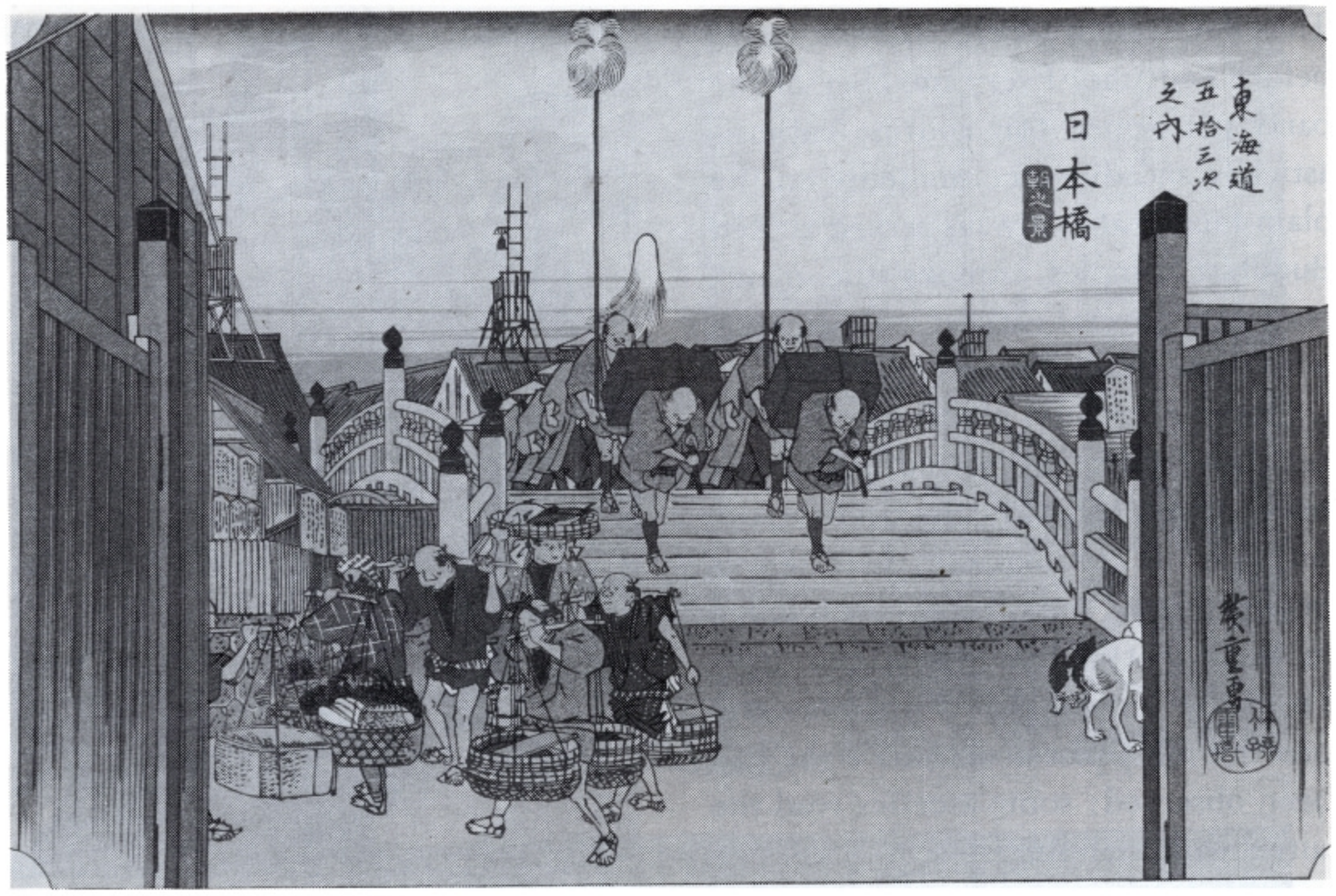
Zazen in Teishō temple, Nagano prefecture.

According to a research conducted by the Japan Travel Bureau, the number of students who are going abroad to study English this summer exceeds 10,000.

Ascetics reciting a sutra before dining. Courtesy of Hashimoto Akiyoshi.

Topics

The Discovery of More Hiroshige's Pictures



In an old family house in Kyōto a set of fifty-five wood-block prints depicted by Hiroshigé was found. This set, called *Tōkaidō gojūsan-tsugi*, literally the fifty-three stages on the Tōkaidō highway (a highway from Edo [now Tōkyō] to Kyōto) was printed by Sanoki.

Hiroshigé is noted for his beautiful wood-block prints. During the sixty-one years of his life he made thirteen sets of *Tōkaidō gojūsan-tsugi*. Only two wood-block prints of the Sanoki printing had been known before this recent discovery.

According to the research of art historians, this set of prints was probably made in 1840, just six years after his first and most famous set of *Tōkaidō gojūsan-tsugi* which was printed by Hoeidō. It has been generally believed that the set printed by Hoeidō is the most excellent. Among the wood-block prints which have been recently discovered, however, there are many which are allegedly equal in excellence to those of Hoeidō.

The scenes pictured in the newly-discovered set begin at Kyōto, although every other set of *Tōkaidō gojūsan-tsugi* began at Nihonbashi in Edo. In this respect the new set printed by Sanoki is unique.

A Word to Our Regular Readers About KANJI KANJI

The first time you look at a Chinese character it probably looks like nothing more or less than a scriggle. Or a lovely design. Actually it is both and far more. KANJI KANJI introduces you to the character of the Kanji that embody the wisdom of the East, to the words, concepts, myths, proverbs, legends and wealth of thought, feeling and tradition that surround those fascinating dots and lines. Including an introduction to the history of the development of Chinese characters, a full index, abundant sumi-e illustrations and explanations of over 200 Kanji, KANJI KANJI makes such interesting reading that you will be led into an understanding of the Way of Kanji—and the thinking of the Chinese and Japanese—before you realize it.

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Japanese Girls Conquer Mt. Manaslu

On 12 May 1974 the Ministry of Foreign Affairs of Nepal announced that three Japanese girls had succeeded in reaching the summit of Mt. Manaslu, 8,125 m. above sea level. This is a world record; it is the highest mountain ever climbed by women.

The mountaineering party consisted

of twelve girls who had made a three-year preparation for this project.

According to the announcement made by the ministry, the three girls who succeeded in reaching the summit were Mori Mieko, 33; Uchida Masako, 33; and Kuribashi Naoko, 24. The sad news was also reported that the fourth member of the climbing party, Suzuki Sadako, 30, had fallen from a cliff during the pitching of the fifth camp. [The other eight girls had been involved in assisting in the preparations for the project and in establishing camps for the climbers].

In the past, Japanese women have been admired for their gracefulness. When it was reported that the three girls had succeeded in reaching the summit of Mt. Manaslu, however, the Japanese men were astounded even though they have recently realized that women have become stronger, as is shown in the expression "Japanese women and nylon stockings have become strong since World War II."

On the same day that this news was reported we read a brief newspaper comment by Nada Inada in which he wrote as follows: "I think that women should not try to emulate the reckless acts of men who do not think highly of life. Nevertheless these women have achieved more than many men have. The feat that these women have accomplished must be representative of the fact that women have indeed become strong. The success of the three who climbed to the top of Mt. Manaslu also shows us that there is not much difference between men and women. I do not want to "throw a wet blanket" over any act that I myself cannot perform but I wonder why some women feel that they must follow even the silly acts of men."

In any case, the feat performed by these women in conquering the great Himalayas for the first time in many years is a triumph for the Japanese mountaineers.

A Clever Thief

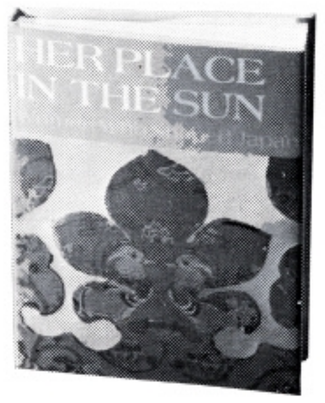
Even the Japanese police force, which is proud of its high percentage of success in arresting thieves, cannot arrest even one without getting a report of the theft.

A policeman at the Kameari police station in Tōkyō happened to catch a thief in the very act of committing his crime. The culprit was found to be a "veteran" thief named Takamatsu who had spent twenty years of his life in prison. When he was questioned by the police, he confessed that he had committed as many as ninety thefts during the short period of release from his latest imprisonment.

To the consternation of the police, no reports at all existed about the ninety thefts!

While Takamatsu was imprisoned, he had thought and thought about the most successful ways to steal, and had reached the conclusion that he could dodge arrest if the thefts were not reported to the police. His idea was to have his victims believe that the thefts were committed by someone in the family or by a relative.

To Our Readers



In order to improve the quality of *The East*, we wish to enlarge the circulation of our periodical and to encourage the firm support of our readers.

We would be very thankful if our present subscribers recommend our periodical to their friends. If you recommend to us five subscribers or more, we would like to present to you our publication of *Her Place in the Sun* as a token of our gratitude.

And this is the policy that he followed.

As a result, in one of the robbed families a husband and wife came to be on bad terms with each other. In another family a wife refused to even talk to her mother-in-law. There was a third family in which the members almost collapsed because of distrust and suspicion.

The ways in which our thief worked were diverse. For example, he stole some money from the wallet of a wife and at the same time put the rest of it—and her watch—into a pocket of her husband's jacket. If he stole some money from a husband's desk he would then rearrange the desk so skillfully that the husband would think that his wife must have stolen the money. In every case, the thief was extremely careful not to leave any trace of his entering the house. Because there were no traces of his entry, every robbed family thought that someone in the family had taken the money without asking permission. Thus the thief managed to steal from as many as ninety families leaving suspicion and distrust in every one! It is needless to add, of course, that every family regained its harmony and its trust after being informed of the arrest of the thief.

The total amount of money Takamatsu stole was 1.5 million yen (U.S.$ 6,000), which was hardly enough to pay for his efforts.

The thief Takamatsu, who is now back in prison, must be searching for a new theory to put into effect so that he can again steal so successfully that he can never be rearrested.

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The Development of a New Video Player System

Sony Corporation, Tōkyō, has developed a colour picture recording/playback system using a magnetic card.

The technical details of this system, called MAVICA (Magnetic Video Card), was announced at the International Magnetic Conference (INTERMAG) on May 14 in Toronto, Canada.

The recording and playback of video signals on such surfaces as a disc or sheet require more specialized techniques than those required by ordinary videotapes. By utilizing its accumulated technology of magnetic recording, Sony has developed a new method of attaining a ten times higher density

of recording and playback, which has made the MAVICA system feasible. Using this system, when an envelope containing two magnetic cards about $6\frac{1}{4}'' \times 8\frac{1}{2}''$ is inserted into the machine, a colour picture with sound is reproduced on a colour TV.

The MAVICA system has merits, the most notable of which are as follows;

1. Time recording is easy, using a recorder/player machine.
2. High speed mass duplication is possible.
3. Recording and playback of sound, even stereo sound, are smooth.
4. Slow motion, back motion and freeze motion are obtained with facility.

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Problems of an American Correspondent in Japan

by John Walters

The Real Reasons for Being a Poor Linguist

JOURNALISTS in general have been labelled "lazybones" in almost every country in the world. This must be true, since few journalists yet have graduated with top marks in their attempt to learn a new language. In a sense it is understandable for a journalist to have a hatred for conformism. You cannot, however, deny that this hatred can be and often is a real bottleneck when he works as a foreign correspondent. There are very few adequate college courses in which "rare" languages can be mastered in a short time as far as the United States is concerned. Taking into consideration that in order to master a foreign language, especially a rare one, one has to go through a formidable process of plowing through a curriculum prepared by someone who perhaps has not the proper background and that the student must memorize words automatically by merely repeating them and repeating them, it is only natural that few real linguists can be found among journalists and would-be journalists.

In the United States, Japanese is considered to be a "rare" language. Therefore even in the State Department there is only one person who has an almost perfect command of the Japanese language. He is James Wickel, First Secretary at the American Embassy in Japan.

It is merely an excuse to say that Japanese is any more difficult to learn than any other language. There is a tendency among American journalists to make the language problem an excuse for their poor coverage of news. They have forgotten that their descendants had tremendous difficulty in mastering English after their immigration to America. For example, those who emigrated from the eastern European countries and Russia could not even earn a living in America unless they spoke English. In Japan, on the other hand, Americans can lead a rather comfortable life by relying entirely on the English language (if they have money) or even enjoy the special treatment that the Japanese accord one-language-only foreigners. It must be realized, however, that this special treatment is something unusual which is unique to Japan.

It is of major importance for those who are engaged in covering and reporting news of the country in which they are working to be able to communicate effectively with the people of that country. It is another story, of course, if one does business in that country merely for money. It is impossible to collect a wealth of information from the Japanese without understanding their language, which places emphasis on subtleties and innuendos.

It is Dangerous to Translate Word for Word

MY OWN ability to understand the innuendos in Japanese is nothing I take pride in. But at least I can say that I have been struggling with this language ever since I "set my eyes" on Japan. As I see it, one of the representative characteristics of Japanese is that it is a "confirmation" language. Unless you nod and answer "yes" or "I think so" each time after tag questions such as ". . ., isn't it" or ". . ., don't you?", communication never advances.

Most parts of the conversations between Japanese people consist of mere confirmation of matters already understood by both of them. Therefore it is rather difficult to argue or debate in Japanese from the very nature of the language. I have a hypothesis that one of the

reasons that an argument in Japanese is apt to break down is that the Japanese people have a tendency to jump from a normal conversation to an emotional one without going through the process of discussion and that this tendency is due to the fact that Japanese is primarily a language more suitable for conveying one's emotion rather than displaying one's reason. It takes considerable time and trouble to fully understand this facet of the language. Foreign correspondents who do not understand Japanese, however, do not care about such matters. They believe that every bit of Japanese information which is given out to the press should be translated into English. They question officials in English to overwhelm them by the force of their argument. Even if the officials have good English, it is difficult for them to satisfy the foreign correspondents with their statements, which reflect the "logical structure" of the Japanese language and are far removed from foreign reasoning.

Many foreign correspondents are not satisfied unless they translate Japanese into English word for word as, for example, the questions and answers in the Diet. Once it was sufficiently satisfying to them to translate the term *maemuki no shisei* as "forward-looking posture" with no further examination of the words, which actually carry the connotation of "I'll think about this matter but I cannot promise to . . ." This is a futile and reckless attempt to equate two different types of thinking and force them into becoming practically one.

There are many examples of this kind. The correspondents do not seem to be aware that the dangers involved in word-for-word translation might deepen the misunderstanding about Japan.

For the first one or two years that a foreign correspondent is in Japan, he has to go through the ordeal of writing articles that are not to the point. There are only three ways of avoiding this problem. One is to study Japanese thoroughly and become familiar with the Japanese culture. Very few foreign journalists have, however, accomplished this. The second way is to work with a competent Japanese assistant, but this is nearly hopeless too. It is very difficult to find someone who has not only a good command of English but is also suitable to act as an assistant of the journalist and who is intelligent and familiar with all facets of Japanese society. This kind of person is already employed by the big local newspaper organizations. Furthermore, it is too optimistic to hope that such a person would accept employment by the foreign press where he cannot expect his future to be secure, especially in the closed society of Japan.

The Easiest Way is the Mystification of Japan

THE THIRD way that many foreign journalists follow is sensationalism—reporting Japanese news in an exaggerated manner. The press in America generally relies on news agencies to report "straight" news, unless the news is very important. Therefore it is in the fields of reporting such activities as features, analysis and investigations that a correspondent can play an important rôle and show his ability.

In order for him to be able to carry out these activities in a real sense he needs many reliable sources of information. Furthermore, it is necessary for the people in news sources to be able to speak English (unless the correspondent can speak Japanese). But not many English-speaking Japanese are concerned with the important decisions made in Japan. As a result, the correspondents can only obtain partial information at best. In short, the foreign correspondents' reports about Japan are apt to be based on the comments of a limited number of English-speaking Japanese and the information given out by officials of the American Embassy in Tōkyō. So impartial and clear reporting is given up due to the language problem.

The easiest path for foreign journalists to follow is to place emphasis on "the mystery of the East." Fortunately, American readers in general lack introductory knowledge about Japan. Therefore something rather nebulous to them can be explained by writing that the Japanese race is "different" from the American and "individual" as well, thus appealing to the reader's sense of exoticism.

This kind of article is called an "off-beater" and the strong tendency to report Japan and the Japanese in such a manner can be especially observed in some American magazines. If the tendency to report news in this way continues, the objective analysis of Japan is neglected and only its "mystery" remains.

What is called "Japan Co., Ltd." is a typical example of this type of reporting, which is based on partial information and shallow thinking. After a press reporter stays in Japan for at least three years he will know that such reporting is based on only partial information, which leads to the erroneous belief that the Japanese economy has attained its miracle growth because of close ties which exist between the governmental and financial circles.

The Barrier of *Kisha Kurabu*

As we have already mentioned, foreign journalists in Japan engage in their work while being well aware of its limitations. Their achievements must be considerably inferior to those of the Japanese correspondents in the United States. This matter is of greater seriousness for Japan than for any other country. As long as Japan is featured as a trading country it is all the more necessary to present a good image to other countries. Unfortunately a poor image of Japan has been projected by the articles written by foreign correspondents in Japan.

Does it sound prejudiced to say that the rather poor quality of the picture of Japan as written by these correspondents could be due to the fact that the Japanese side lacks cooperation in its newspaper coverage?

Besides the language barrier, the biggest problem with which foreign correspondents are confronted is that almost a "news blackout" policy is pursued by the main news sources which are available to them in Japan. *Kisha Kurabu*, a club for journalists, has a network which covers not only the political and industrial fields but also the entertainment world. But foreign correspondents are not allowed to belong to this club. Furthermore, it is not unusual that all the authorities concerned do not give foreign journalists "real" information readily because they are afraid of "pressures" from the club. Thus the Japanese "real situations" become even more distorted when reported overseas.

I wish that I could think in the same way as the Japanese do so that I could report Japanese news accurately. The actual situations are, however, hard to handle. I am not alone in wishing that the day will come when the Japanese themselves will introduce the real Japan to other countries with the same energy and interest with which they absorb the innovations, techniques, and cultures from all over the world. 東

(from Tradepia)

Coming Up in the Next Issue:

A New Bold Theory on Dotaku

A scholar has advanced a bold theory on dotaku. His theory will appear in the column entitled "History" in the next issue. According to his theory, the primitive pictures depicted on the surface of dotaku are Japan's own form of writing which existed before the introduction of Chinese characters in the 6th century A.D The scholar argues against the widely-accepted theory that dotaku disappeared at the end of the 3rd century and points out that they were used until the 7th century by the Soga clan, which then exercised an influence equal to that of the Imperial family. He concludes that the disappearance of dotaku was due to the decline of the Soga clan.

In the next issue we will introduce his interesting theory in which he challenges the established theories on dotaku.

The appearance of Mahayanist Buddhism

In the India of the Kusan dynasty (the beginning of the 1st to the middle of the 5th century A.D.), a popular religious movement of reform arose which was directed against the various traditional Buddhist sects. It was at this time that Mahayanist Buddhism appeared.

The believers in Mahayanist Buddhism criticized the traditional Buddhists and stated that the latter wished to attain supreme bliss only for themselves in monasteries far away from human habitations. They also stated that traditional Buddhists depended on the large properties which had been donated by influential families and never thought of other people.

Mahayanist Buddhists also stressed that they should save the general public on the basis of the spirit of compassion before they attempted to attain supreme bliss. The appearance of Mahayanist Buddhism will be introduced in the next issue.

Notice: Vol. X No. 7 will reach you about the middle of Oct. We allow six weeks for delivery.

Please inform us if you do not wish to renew your subscription by checking the enclosed order card. Thank you.

A "Village" inside Tokyo

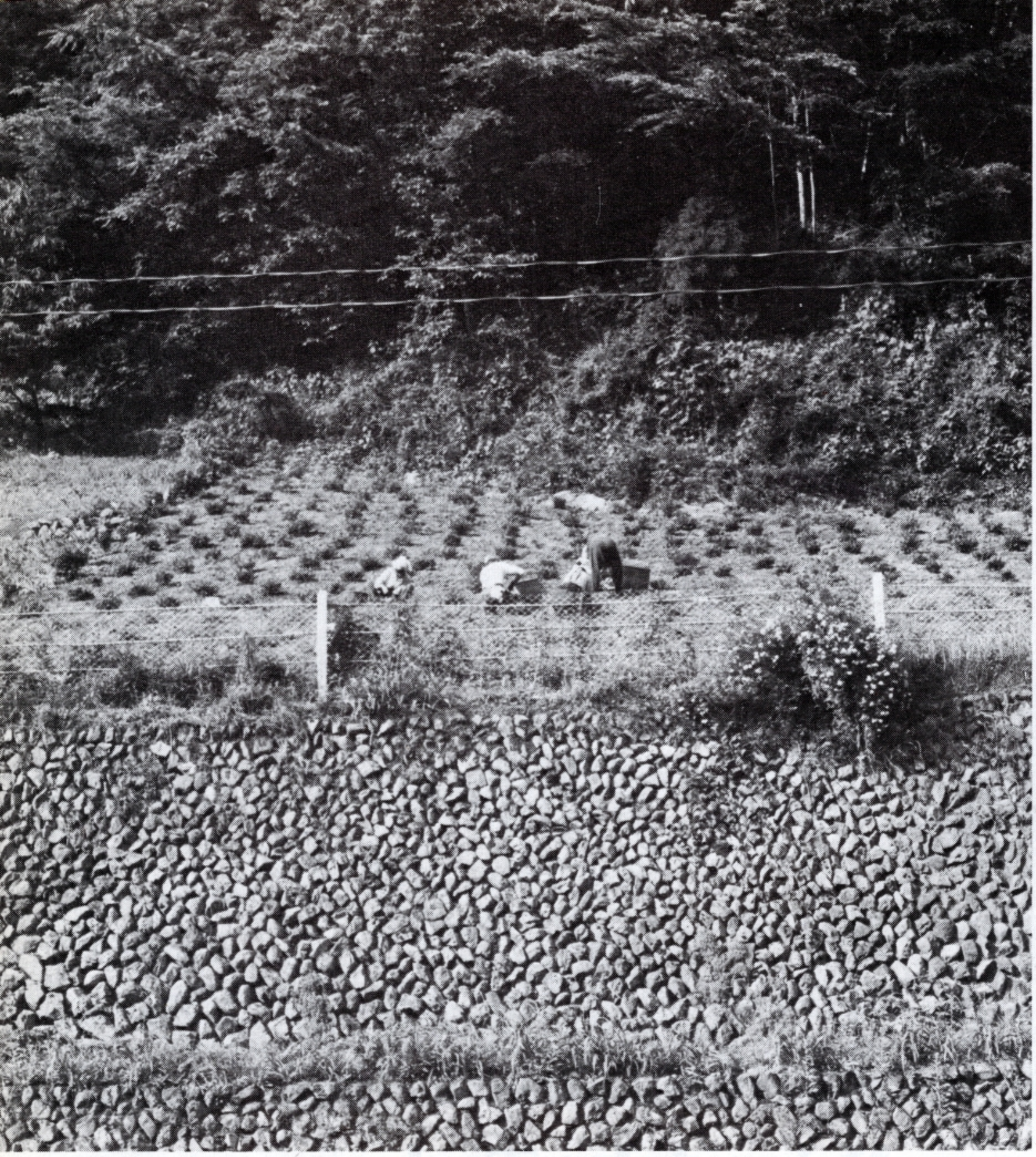
Tucked away in a western corner of Tokyo is a small "village" surrounded by mountains. The population of this village, which is part of the administrative district of Tokyo, is 5,000.

The village of Hinohara consists of several hamlets which are along the ravines of the Aki River. Since the houses are scattered and there are no factories, the air is clean and clear. This village has nothing of special interest to sightseers, and as it has few visitors it is always quiet. The village use to be called "the Tibet of Tokyo" or "the undiscovered area in Tokyo." The villagers used to make their living by selling cedar wood and charcoal. These days, however, most of them work in the factories of neighboring towns because they can no longer make a living by depending solely on their old type of work due to the decrease in demand for charcoal and the lowering of the selling price for cedar.

Every morning the buses come from the factories in the neighboring towns to pick up the factory workers, some of whom are women. Most of the youths of the village go to the cities, so that only the very young and the very old can be seen during the

← **An old woman going out to pick tea leaves.**

An old man working in the field.



The villagers use the tiny space of mountains to raise tea leaves.
Not long ago the main street of this village was paved with asphalt.

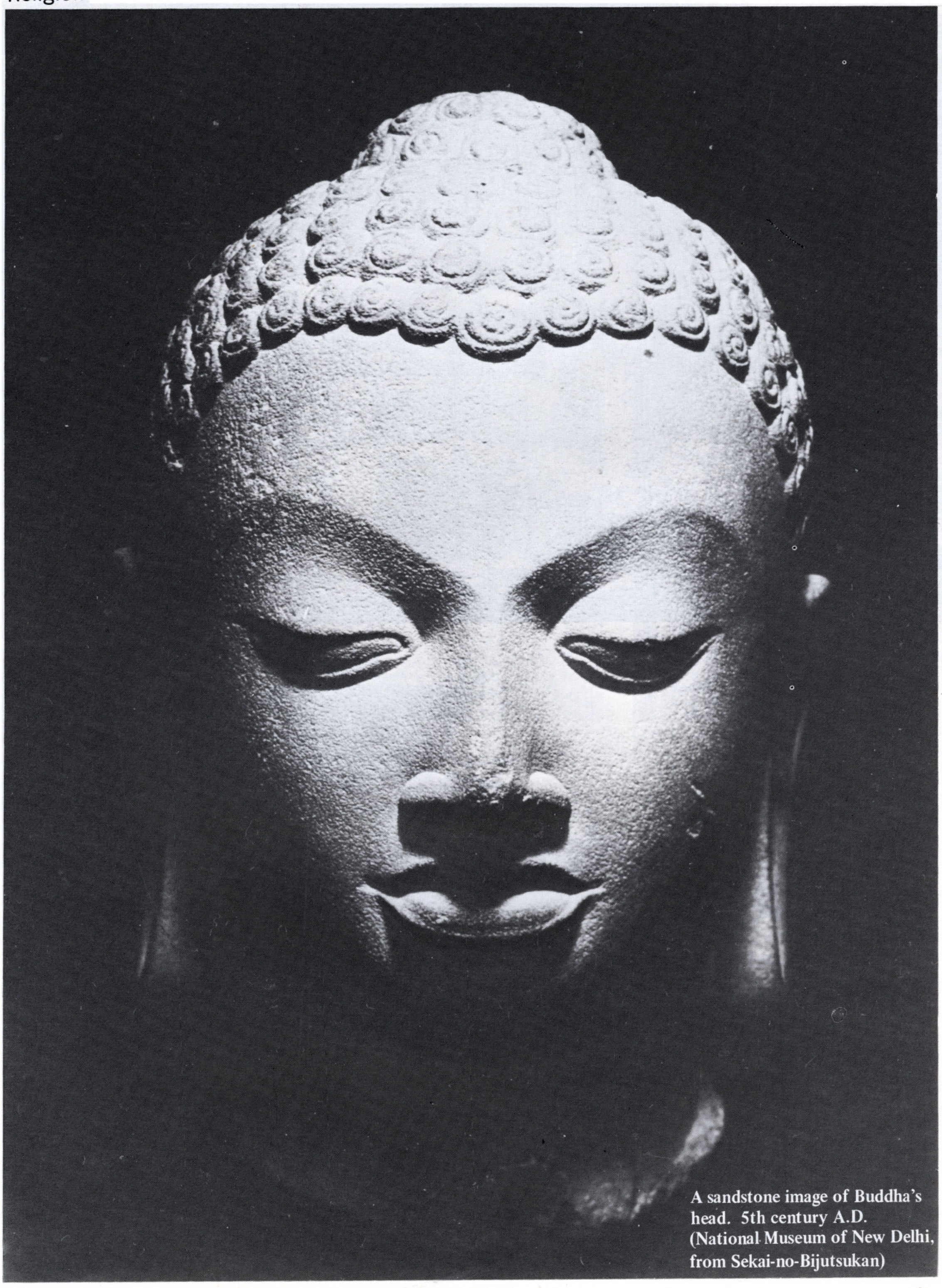
Cedar trees used to be a main financial source of this village.

An old-fashioned storehouse.

Firewood is stored under the eaves.
→

daytime. The population of this village has not increased in fifty years. The people who remain generally work in tiny vegetable gardens on the slopes of the ravines, pick tea leaves for their own use and angle for trout in the limpid streams.

It is a 30-minute train ride to reach Itsukaichi from Tachikawa in western Tokyo and another 30-minute bus ride from Itsukaichi to Hinohara. The "undiscovered area" is not at all far from metropolitan Tokyo, an ultra-thickly populated city. The Japanese islands still have some places in which the natural scenery of mountains and rivers is left intact. 東



A sandstone image of Buddha's head. 5th century A.D. (National Museum of New Delhi, from Sekai-no-Bijutsukan)

The Deification of Buddha

by Dr. Nakamura Hajimé

Gotama Respected as a Man

When a religious order changes and developes, the figure of its founder changes and develops accordingly. Gotama Sakyamuni is called a Buddha, for he attained the realization of eternal truth (*dharma*). So everybody who has attained the realization of truth should be called a Buddha. He is neither a supernatural being nor a mysterious personage nor, needless to say, the transcendent God.

The older scriptures of early Buddhism differ from the newer ones in ideas. In the older scriptures Gotama, the founder of Buddhism, was in every respect regarded merely as a superior man.

In later days Buddhists used to address Gotama just as "the Sage of the Sakya Clan" (*Sakyamuni* in Pali, *Śākyamuni* in Sanskrit), but in early Buddhism the disciples of Gotama addressed him just as "Sakka" (*Śākya*). Addressing him only as "Sakka" without using any honorific title is found in the poetic and not in the prose portions of the scriptures. (The prose portions were compiled later than the poetic ones.) Therefore it is likely that early Buddhists regarded Gotama merely as a superior man who belonged to the Sakya clan. In the eyes of later Buddhists, addressing Gotama Buddha merely as "Gotama" without using any honorific appellation was impolite. Antagonists or unbelievers addressed him as "Recluse Gotama" (*śramana* Gotama). In older poems, however, he is addressed merely as "Gotama" with no honorific appellation attached to it. Not only his lay believers but also his monk disciples followed the same usages.

Brahmins, and occasionally Brahmins who were converted to his teaching, addressed him: "Oh, you, Gotama" (*bho Gotama*). It is likely that his disciples were sometimes called Gotama too, simply because they were disciples of Gotama. It is in rather late poems that the appellation "Gotama Buddha" appeared.

This Jainism sutra illustrates the life of Mahàvìra, founder of Jainism. 15th century. (National Museum of New Delhi, from Sekai-no-Bujutsukan)

In older poems, a Brahmin youth or an ascetic addresses Gotama with the words "my dear" (*mārisa*). This *mārisa* probably corresponds to the Sanskrit word *mādrśa*, meaning "somebody like me." In these cases Brahmin youths addressed him as if they had been talking to an intimate friend. Gotama was not yet deified.

Just as ascetics were called "sage" (*muni*) in those days, so was Gotama addressed as *Sakyamuni*, or "the great sage" (*mahāmuni*). The monks, who were his disciples, were addressed with similar appellations. The term "*muni*" was a noun whose etymological origin can be traced to the verb meaning

"think." In those days, *muni* was specifically used as the appellation of a sage. This usage can be found in the Brahmana literature and the Jain scriptures. For example, in Janism "a great *muni*" meant a sage or *mahāvīra*. Buddhism just adopted this term into its own phraseology. Buddhists at that time, however, are supposed to have thought, following popular etymology, that a sage was called *muni* because he kept silence (*mauna*). *Muni* was sometimes used as an adjective meaning "keeping silence and doing no evil."

In some older poems, Buddha was called "one who has a host of followers" (*ganin*), which was commonly applied to distinguished non-Brahmanistic thinkers in general. In this case Gotama was not deified but was regarded as possessing the same qualifications in society as other thinkers. He was respected as "teacher" (*satthā*). He was not only one who saw the truth but also "one who speaks the truth" (*saccavādin*). A Jain saint was also respected as "one who speaks the truth" (*saccavāi*).

All in all, Buddha was a religieux endowed with virtues. He was a man who had got rid of evil passions (*vītarāga*); he had conquered his passions and a host of devils. Therefore he was called a "victor" (*jina*) or a "conquerer in the battlefield (*vijitasamgrāma*). The ascetics who followed him sometimes were called "victor" too. Similarly, Gotama Buddha was called a "great hero" (*mahāvīra*), an appellation applied to an ascetic like Mahāmoggallāna. Or he was simply called a "hero" (*vīra*). Such terms are common to ideal ascetics in Jainism.

Sakyamuni is the "man who reached the further shore of existence" (*bhavassa pāragū*) conquering delusion which is a characteristic of human beings. This qualification, however, can be applied to all ascetics who have attained this stage of existence as well as to Sakyamuni. In Jainism an ascetic was described as "one who goes to the further shore" (*pāragāmin*). Buddhism owes this appellation also to Jainism.

Sakyamuni is extolled as "one who has eyes" (*cakkhumā*), "all-seeing", "the eye of the world"; all these titles mean "one who had insight". Ordinary ascetics also were called "those who have eyes". It was regarded as possible to confer this term even on ordinary people.

As Buddha was thought to be a man, he was called "the supreme among men" or "the supreme among all living beings," and occasionally "the most excellent among gods and men" (*janinda*). He was thought to be a great man. Although he was a great man, he was respected as someone familiar and intimate and called "my father" or "my grandfather". He was in all truth a "good friend" to people.

So far as the above-mentioned appellations are concerned, they were applied to both Gotama and ordinary ascetics. There was no difference between them. They were all men.

The concept of Buddha which we have just portrayed was noticeably different from that in the Buddha worship during the age of King Aśoka. The poems and phrases in which these appellations are mentioned must have been composed before the Maurya dynasty or before the reign of King Aśoka at the latest.

Buddhists in early times respected Sakyamuni as a great leader. They regarded him as a man who had achieved what was difficult to achieve, that is, to control his passions. A student once asked Sakyamuni: "I heard of a brave man who conquered his passions and does not pursue desire. I have come here to ask the man who overcame the torrent (Buddha) about 'no desire'. Please preach to me about the peaceful state. Preach it to me as it is, please. The honourable teacher (Buddha) conducts himself controlling various passions as though the sun with brilliance conquered the earth by means of the brilliance. Man of affluent wisdom! Please preach your doctrine to me, a man of poor wisdom. I want to know about the renunciation of life and about senility in this world."

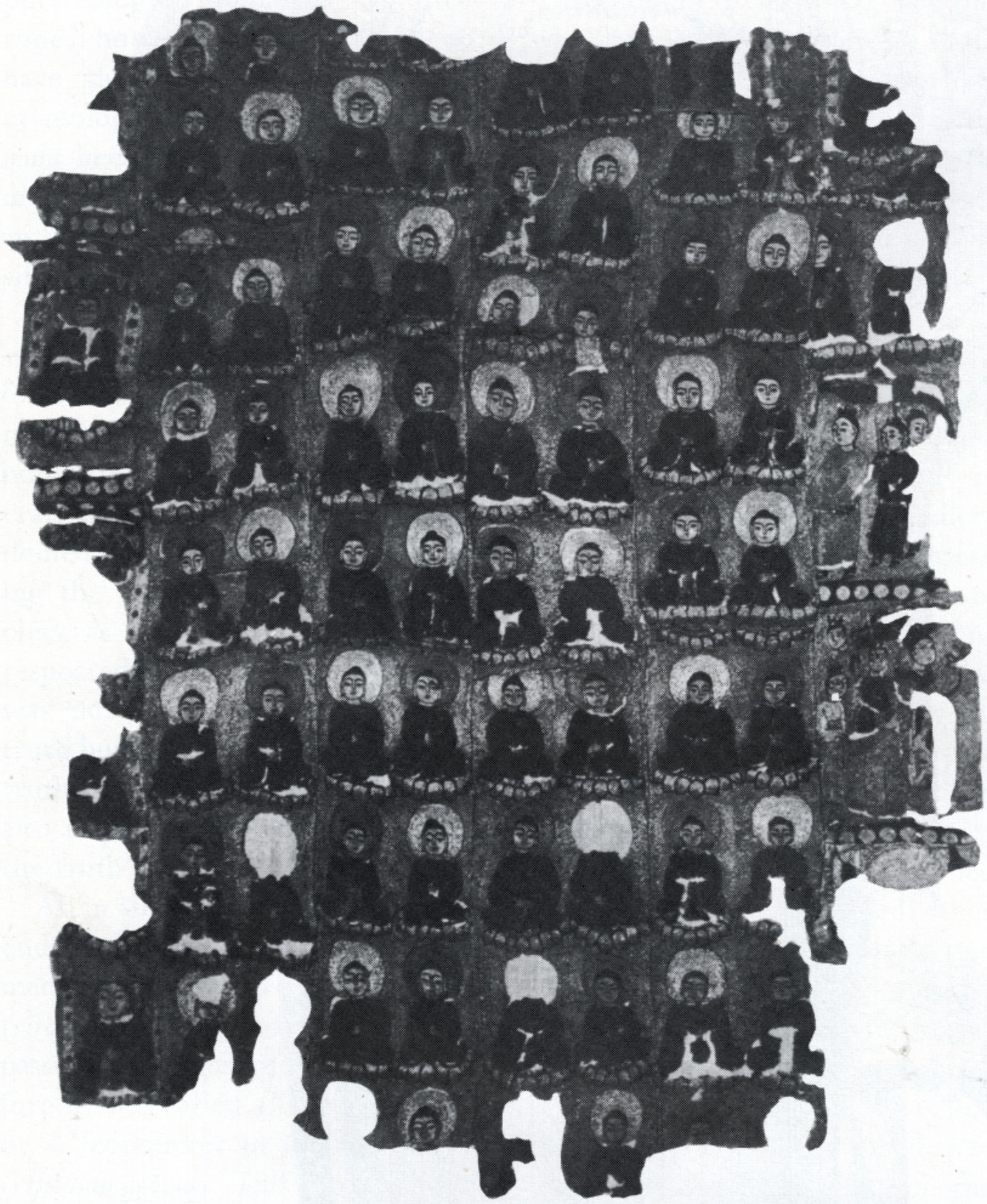
Another student entreated Sakyamuni: "Brave man! A number of people have gathered from various districts with the hope that they might listen to your words. Would you please explain to them your teachings well. For you know the law as it is."

Sāriputta, the foremost disciple, said to him in the same way: "The man who has eyes (Buddha) rid himself of every kind of darkness and attained virtue and bliss by himself as all the gods and the general public acknowledge. I have come here in order to meet you—a man who has neither prejudice nor falsehood, a teacher who appeared as such a model (*tādi*), an enlightened man (Buddha)—in the hope of listening to your words on behalf of a number of people."

As mentioned above, Sakyamuni is an ideal. He is the "man who kept himself off worldly affairs, meditated, completed what must be completed and reached the further shore without succumbing to passion." Sakyamuni is surely idealized as a historical figure here as well. However, little emphasis was placed on belief in miracles or in supernatural powers in the scriptures of the earliest Buddhism. In this respect the figure of the Buddha of that time is defi-

A sandstone image
of standing Buddha.
Indian. 5th century.
(Mathura Museum)

nitely different from that which appeared in later Buddhist literature. It must have been a historical fact that Sakyamuni, as the founder of a religion, was respected and admired in the ways mentioned in the verses of the poems.



Buddhas depicted on tapestry discovered in Tunhung, China. 6th century. (National Museum of New Delhi, from Sekai-no-Bijutsukan)

The First Step to the Deification of Buddha

SOME EARLY appellations later fell out of use because they were regarded as unsuitable for Gotama Buddha. Finally, when he was deified, these appellations disappeared or were hardly noticed, although used from time to time. However, a few appellations applied to him during the early stages were in use even after the process of his deification and finally became the honorific ones which are particular to Buddhism. For example, he is called "Buddha", which means "one who attains enlightenment." Buddha later became the most prevalent appellation for Gotama Siddhattha. It should be noted that originally one who perceived truth was called Buddha both in Buddhism and in Jainism. For example *Mahāvīra*, the founder of Jainism, was also called "Buddha." Generally in India the word Buddha is the antonym of the word *mūdha* (meaning "foolish") and merely means "clever." It is thought that Buddhism adopted the word Buddha which had been used by other religions of that time and used it in the same way they did. The word was from time to time used to mean "awakened."

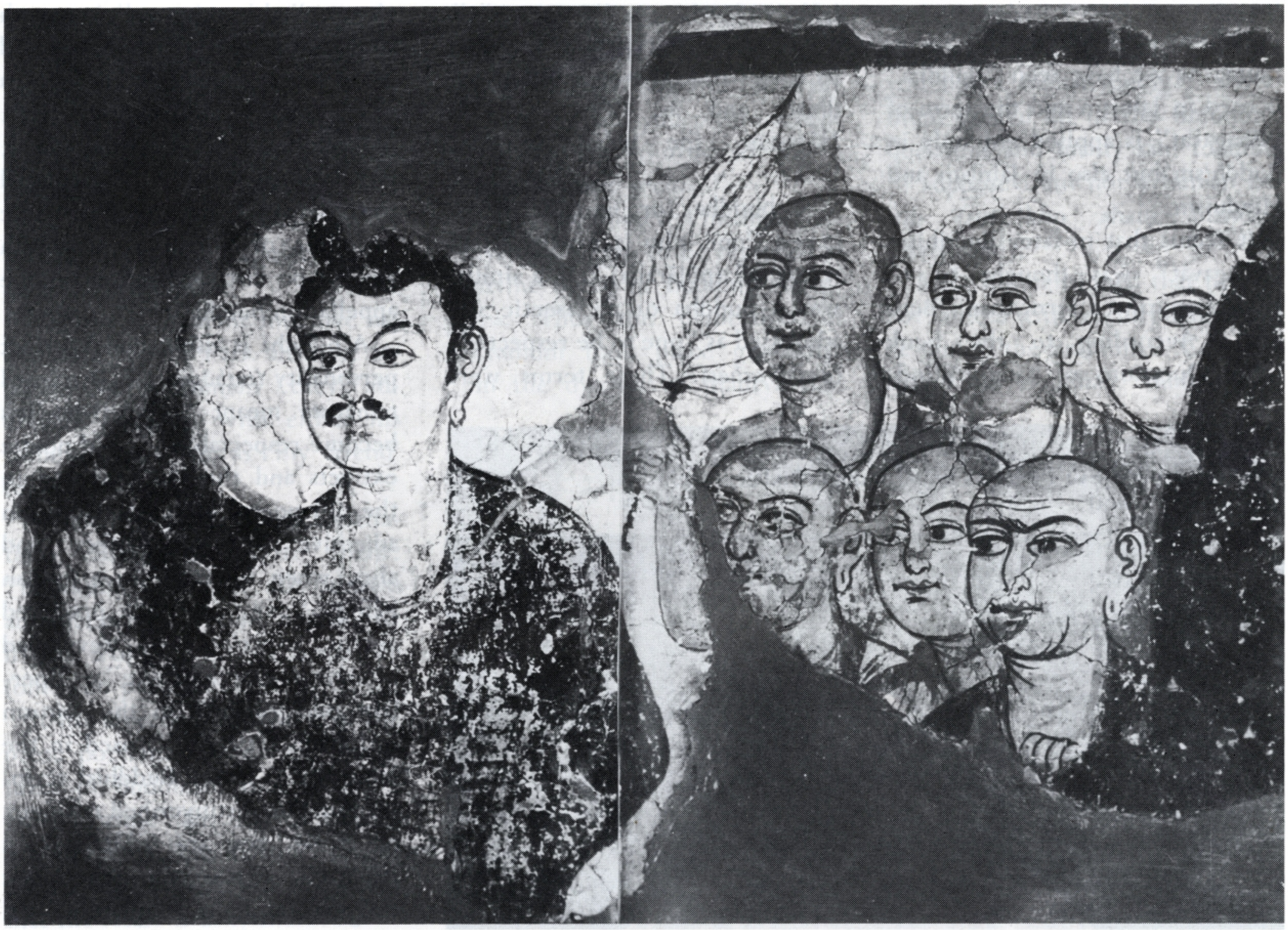
In Buddhism Gotama has been called Buddha since its rather early stages and Gotamā himself sometimes called himself Buddha. He was occasionally addressed as Buḍdha even before he attained enlightenment. Later a Buddha became a standard word which meant "ideal personality." Therefore at the early stages of Buddhism every ascetic who practiced religious mendicancy was called Buddha.

In the scriptures of Buddhism we read: "An ascetic is not to walk around at the unsuitable time (which means afternoon). He is to go to a village for mendicancy at a fixed time. He would be bound with attachment if he went out at the unsuitable time. Therefore every awakened man (Buddha) is not to walk around at the unsuitable time." This relates to the Jainism scriptures in which a saint of any religion is addressed as "Buddha" and also to the fact that Sāriputta, a Buddha's disciple, was called buddha.

Gotama is addressed as *sambuddha* which in poetic language merely means "awakened" and in Buddhism "one who perceives truth."

Sambuddha, however, is applied not only to one who is called Buddha but also to those who complete ascetic exercises. According to a Jain tradition Pārśva-nātha, the leader of Vardhamāna (Mahāvīra's applellation before he entered priesthood), addressed "one who perceives truth" as "sambuddha."

In Buddhist sutras Buddha is addressed as *bhagavā* many times. In the Veda scriptures *bhagavā* is



Buddha expounding the law. Mural painting excavated at the site of a ruined temple in Mìràn, China. 3rd century. (National Museum of New Delhi, from Sekai-no-Bijutsukan)

the appellation which is used by students when they address their masters, simply meaning "teacher." Buddhism adopted this appellation. It is used in the oldest poetic extracts of the Buddhist scriptures having the same meaning of "teacher," as when used by Brahmin students. In Buddhism Buddha has been addressed as *bhagavā* since its very early stages in the same way as in Jainism. Mahāvīra, the founder of Jainism, has been called *bhagavat* since its very early stages. With the deification of Gotama Buddha, however, the term *bhagavat* began to include a definite religious meaning. For example, in the Chinese version of the Buddhist sutras, *bhagavat* is translated as 世尊, which literally means "exalted one" or "blissful one." Furthermore, *bhagavat* sometimes does not refer to the corporeal body of the Buddha but indicates the absolute being beyond the body (essential body). The origin of the term *bhagavā or bhagavat* is thought to be the word which means Lord.

Later on people came to believe not in Sakyamuni but in Buddha himself, who they thought could be recognized deep in Sakyamuni with him as intermediary. Then they came to think that the absolute Buddha showed himself in the guise of a human being. In Japan this idea later developed further into the theory of *honji-suijaku*, according to which buddhas appear disguising themselves as gods of Shintōism in order to save the people. A consistent method of speculation can be recognized in the developing process of this way of thinking.

The two appellations, that is, Buddha and Bhagavat, seem to have been thought to be the most suitable ways of addressing ideal personalities. For example, in rather early Buddhist sutras we read the phrase "honorable master buddha (*bhagavā buddho*)". Also, honorable master (Bhagavat) is seen to have been used as an honorific appellation for buddhas in monumental inscriptions of the Maurya dynasty (ca. 317–183 B.C.). In these inscriptions we read other appellations such as simply "Buddha" and "Honorable Master Buddha" (Bhagavat Buddha) which is the combination of the above-mentioned two appellations. When

Gotama is referred to he is occasionally addressed as Buddha Sakyamuni. As we have seen "Buddha" is used in Jainism and the term of "Bhagavat" is applied not only in Buddhism but also in Jainism and Hinduism.

It seems that in later Buddhism "Bhagavat" was thought to be more honorific a term than "Buddha". According to the book "The Questions of King Milinda (Menandros)" written in *Pali*, Sakyamuni is addressed as "Buddha" by King Milinda, who is not a Buddhist, and as "Bhagavat" by Nāgasena, the Indian Buddhist Elder.

A buddha (or *savaka*) is also called "one who is worthy to be respected (pūjāraha)." In a similar way a buddha or an ascetic was addressed as "one to be respected" (*arahā-arhat*). These terms were also applied in other religions such as Jainism. (In Jainism the word *arahā* has remained and a buddha or an ascetic is addressed as Ārhata. In Buddhism, on the other hand, Ārhata later on came to be applied to those who completed the ascetic exercises of Hīnayāna Buddhism and to be distinguished from the appellation buddha).

A buddha is also called "perfect personality (*tathāgata*)." The word *tathāgata* meant "[one] who has become respectable" in old poetic extracts and then it was used in the old poems of Buddhism as an adjective meaning "perfect" and also, when referring to a human being, "one who has practiced ascetic exercises and developed himself to such a degree" or "perfect personality". In the Jainism scriptures *tathāgata* is used in the same sense. In the Buddhist scriptures in Pali distinguished religieux of those days are addressed as *tathāgata*. Also, non-Brahminist religions of India frequently used the appellation of *tathāgata*. Therefore Gotama sometimes called himself *tathāgata* and ascetic priests (*bhikkhu*) were also addressed as *tathāgata* occasionally. Later *tathāgata* was used to mean an ascetic priest who has just got rid of every bit of defilement. Later the appellation *tathāgato arahā* appeared, which was the combination of the two words already mentioned, and meant "perfect personality which should be respected." In later days these appellations came to be applied exclusively to Buddha who was deified.

We thus deduce that all the important appellations which are applied to Buddha originate from those which used to be applied to Indian ascetics in general. Buddhism merely adopted those appellations. This fact indicates that both the actual life and the ideals

A sandstone image of Buddha's head. Indian. 2nd century. (Mathura Museum)

of Gotama Buddha were not different from those of the religieux of his time.

In the early scriptures of Buddhism its lay believers address *Sakyamuni* as "You" (*tuvam*). We read, however, the following in *Ritsuzō*, a book of regulations for ascetics and monks:

"When Sakyamuni met five ascetics in Deer's Park after he attained enlightenment they addressed Bhagavat with either his name (*Gotama*) or as 'my friend' (*āvuso*).

"When they used these appellations, Bhagavat said to them: "Bhikkhu, you must not address an *arhat* with his name nor as 'my friend.' For an *arhat* is a *sambuddha* (one who perceives truth)."

It has already been noted in the prose portions of the early scriptures of Buddhism that it was a grave "crime" for one to address Sakyamuni as "my friend" (*āvuso*) even if the former did not know that the latter is Sakyamuni.

One day while travelling, Sakyamuni asked a potter for lodging for the night in Rājagrha, capital of the country of Magadha. A travelling ascetic in search of enlightenment was already lodging at the potter's house—the ascetic named Pukkusāti who had been wishing to see Sakyamuni. While the two men were talking during the night the ascetic was informed that the man who was staying with him was Sakyamuni. He was astounded. Then the ascetic apologized for addressing Sakyamuni as "my friend." Pukkusāti said, "I have truly met the teacher. I have truly met the blissful man. I have truly met the *sambuddha*." Then he stood up and put his robe on his shoulder. He approached Bhagavat and bowed courteously, touching the floor with his head. Subsequently he said: "A fault (*accaya*) has befallen me as it befalls the foolish, the stupid and the wicked. What a fault it is to have thought that I could address Bhagavat as "my friend!" Would you please accept my fault as it is in order for me to keep my future secure."

As can be observed in this scene Sakyamuni began to be regarded as a divine being in Buddhist scriptures. Thus the deification of Sakyamuni took place gradually.

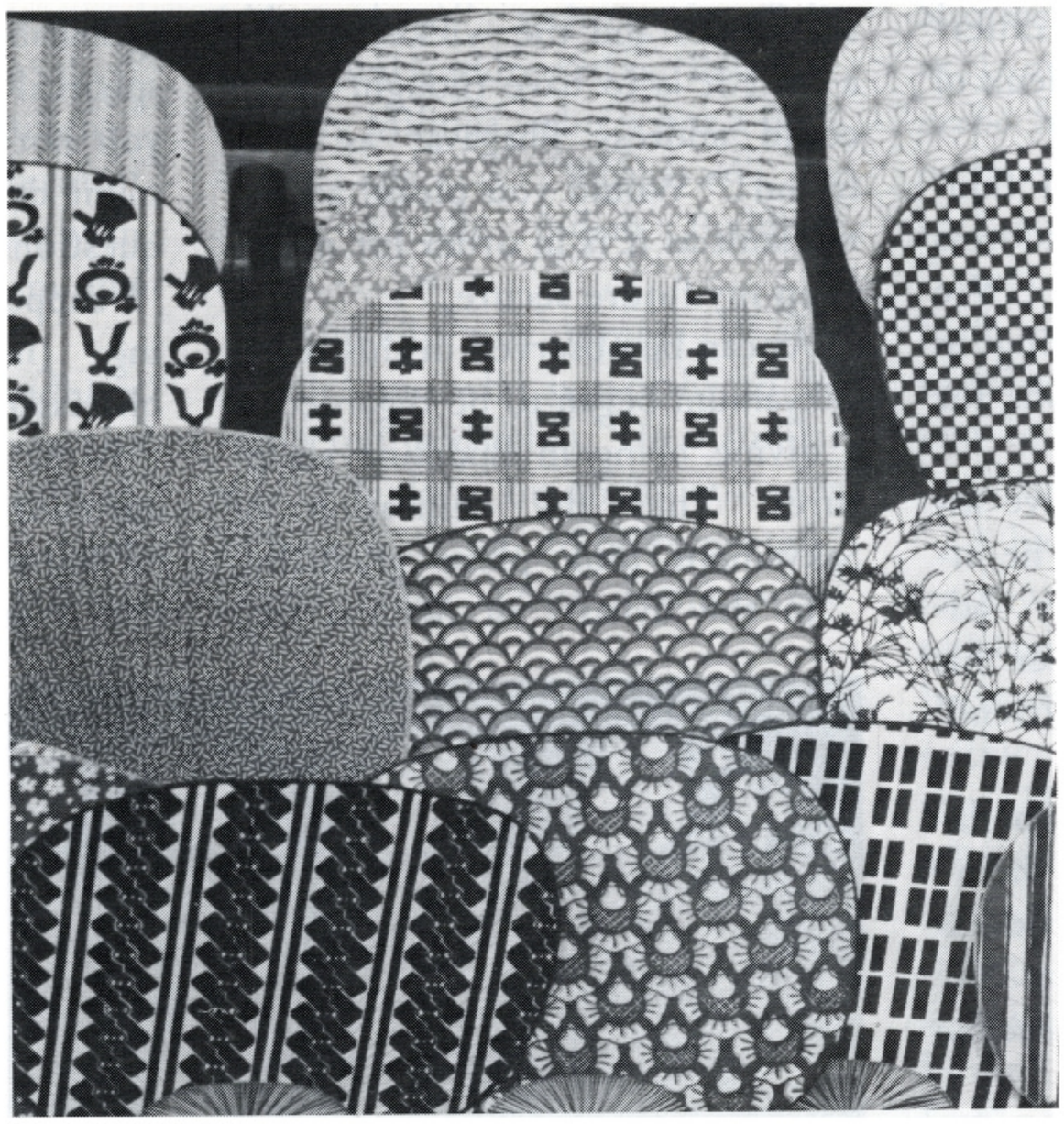
In the dynasty of Maurya (ca. 317–180 B.C.) when Buddhism was established in the land and came to be regarded as the national religion, Gotama was considered to be not a human being but a supernatural and divine being. Thus he was deified. He was then addressed as "the transcendent God (*atideva*)" or as "the God of gods (*devadeva*)." Later he was addressed even as "the God beyond all gods (*devātideva*)." Thus Sakyamuni was thought to be not a man.

A Brahmin called Dona asked Sakyamuni the following questions: "Are you not a god?" "Are you not a blissful man of Heaven (grandabbha)?" "Are you not a spiritual being (yakkha)?" "Are you not a human being?" Sakyamuni denied all of the Brahmin's questions and finally said to him: "I suppose I am not a human being (na kho aham manusso bhavissāmi)."

After he mentioned that he was not tainted with worldly defilement he said to the Brahmin: "Consider that I am Buddha." Buddha had already been respected and worshipped even before that time. People had, however, worshipped *Buddha as a man*. But now they came to worship the *Buddha who was not a man*.

The reason that Gotama the man was deified can be attributed to the fact that he was a man who saved others. He was not a self-righteous man. He saved himself but he also saved others. This characteristic, that is, attaining enlightenment and helping others to attain enlightenment, has been existing in Buddhism since its very early period. 園

Worshiping disciples. Chinese mural painting. 8-9th century. (National Museum of New Delhi, from Sekai-no-Bijutsukan)



Uchiwa, Japanese fans, ornamented with chiyogami.

Chiyogami
Edo Ornamental Paper

Living implements and various artistic articles with which the people of the Edo Period (1603–1867) were familiar have almost disappeared since the Meiji Period as the waves of Westernization swept over Japan.

Some of these articles, however, have managed to survive and still are made in accordance with the traditional techniques which have been handed down from generation to generation, even though their use could be attributed mainly to a feeling of nostalgia for the "old" Tōkyō, or Edo. Chiyogami, *paper for handicraft, is one of these articles. It is traditional Japanese paper with beautiful figures printed on it by hand.*

In Tōkyō there is only one shop in which chiyogami *is made in accordance with the old techniques and where it can be purchased. It is a sad fact that nowadays there is little demand for* chiyogami, *even though it acquaints us with the figures and scenes which were treasured by the Edo people.* Chiyogami *as a handicraft, however, brings great pleasure and satisfaction to the craftsman who still has the "spirit of a craftsman". This spirit is fast disappearing as many old articles are.*

The Origin of Chiyogami

Noblemen of the Heian Period (794–1191) had keen interest in calligraphy and poetry. They used a brush to compose and write their *waka* poems, which consisted of thirty-one syllables, on a rather firm square piece of paper. Beautiful figures, mainly petals of flowers, were patterned and colored on this paper which they called *shikishi*. *Shikishi* was made by means of the following process:

Pigments were rubbed on the paper through a wire net by applying a kind of puff, after which flowers or birds or patterns were painted or stenciled on it. The noblemen of the Heian Period used such paper not only for writing poems but also for decorating books. Sometimes they pasted a thin sheet of the same kind of paper on the book as a decorative cover, or fashioned a "wallet" to hold cosmetics or incense. During the early Edo Period (1603–1867) this use of the paper became quite popular with the noblemen of Kyōto, with the wives and daughters of the feudal lords and with the family of the Shōgun. Later it also became popular with the general public in Edo after wood-block artist Suzuki Harunobu (1725–1770) devised and developed a colour-printing technique for paper

on which he printed multicoloured patterns of such figures as birds and flowers. This paper was not used for writing poems but was used exclusively for making handicrafts. This is the origin of *chiyogami*.

Chiyogami designs were not limited to birds and flowers. Various family crests, actors' wigs and *matoi* (signs signifying each Edo fire brigade [See The East IX-4]) were also designed. The Edo people apparently had a taste for these designs, since a number of *chiyogami* shops sprang up in Edo. These shops especially attracted the ladies, who could not help stopping to admire the paper when they were passing by. The ladies of that day appreciated the beauty of the paper and enjoyed making dolls and decorating their furniture with *chiyogami*.

Various chiyogami articles are on display in the small shop called "Isetatsu".

The Process of Making Chiyogami

MOST COMMONLY, *Chiyogami* was a 39.5 cm. long and 52.5 cm. wide handmade Japanese paper on which a wood-block design was printed. (Because nowadays this size block for engraving is not easily available, a block half the size is generally used.) The block, which is usually made of the wood of cherry trees, is subjected to a ten-year drying process before it is actually used. This process of slow drying keeps it from expanding and contracting due to changes in weather conditions, especially humidity. In the Edo Period an engraving block used to be dried for one generation, or about 25 years. It means that a son engraved a pattern on a block which had been prepared by his father.

Chiyogami dolls.

One has to go through three steps in the process of making a wood-block print: designing, engraving, and printing. Firstly, the manufacturer of *chiyogami* orders a design to be prepared. Secondly, an engraver carves the scene or figure

A design favored by the Imperial family of the late Edo Period.

"Nocturnal plum blossoms". (p.33)

"Paper cranes".

No reproduction without permission.

according to the design which has been drawn with *sumi* (India ink), after which the designer decides which parts should be printed with what colours. According to his instructions, the engraver now carves a new block for each colour. In other words, if a *chiyogami* is printed in five different colours, five blocks with five different engravings are needed. *Chiyogami* with as many as thirty different colours sometimes can be seen.

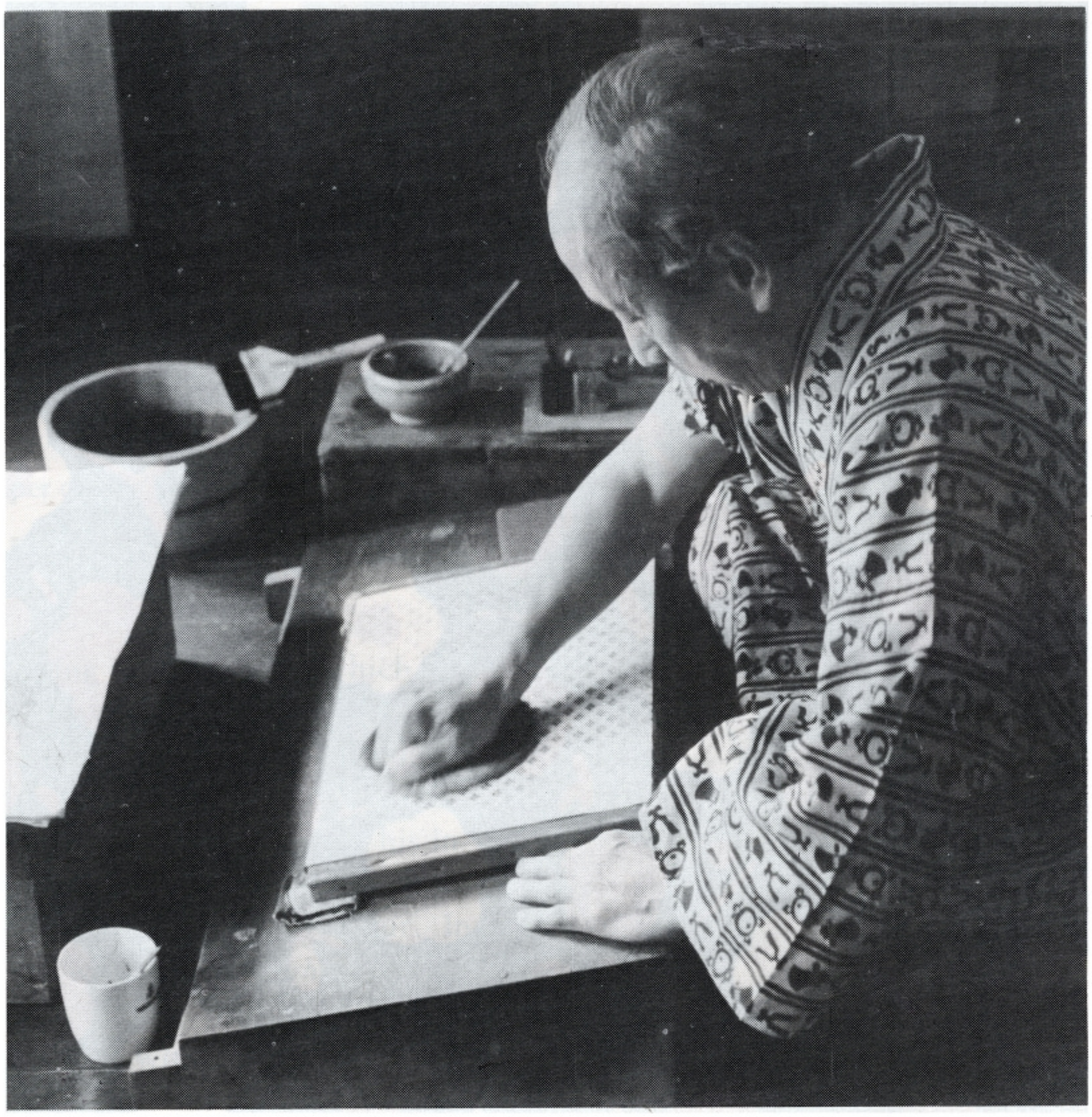
Thirdly, the printer brushes different pigments on each block and prints all of them one by one by rubbing the printing paper which has been placed on the block with *baren*. *Baren* is a circular instrument for rubbing which is wrapped in bamboo sheath containing a special kind of paper for this purpose. The technique for rubbing, or printing, is so difficult that the secret of fine printing is said to be attained in no other way except through years of practice. Not only must one *chiyogami* be printed as many times as there are different colours, but also the exact shade of the colours must be examined with extreme care. The exact shade, or tone, which is desired by the general public is considered to be of such importance that attaining perfection in its reproduction is paramount in the making of *chiyogami*.

The Spirit of the Chiyogami Craftsman

On a shopping street in Yanaka, Taitō ward, Tōkyō, there is a store with a frontage of only 3.6 m. This store, called "Isetatsu," is the sole *chiyogami* shop which has inherited the tradition of Edo-chiyogami, or the Edo style of *chiyogami*. In this small shop one sees various products on display such as small boxes, fans, notebooks and other articles decorated with *chiyogami*, dolls made of *chiyogami*, and various kinds of *chiyogami* itself. One feels as though the air in the shop is laden with the scent of the Edo Period.

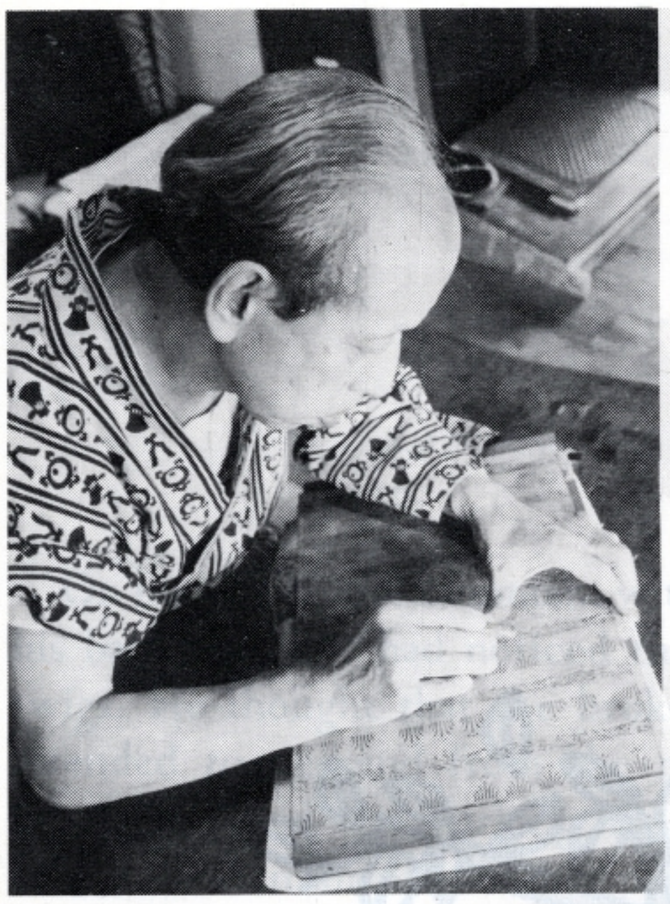
The present owner of this shop is Hirosé Tatsugorō IV. In 1864 this shop opened in Nihonbashi, Tōkyō, as a wholesale store dealing in coloured wood-block prints and fans. The son of the founder was the first to produce *Edo-chiyogami*. The present Mr. Hirosé still produces this traditional and beautiful paper with his staff of ten who, in a studio near the shop, always base their work on the designs of the nearly one thousand original copies which were printed in the Edo Period. Mr.. Hirosé explains the reasons for limiting *chiyogami* designs to those made in the Edo Period by stating that the beauty of *chiyogami* originates in and reflects the taste of the Edo people. He believes that this is his mission in life, because he inherited the business in order to hand down the beauty of traditional *Edo-chiyogami* to the next generation.

Mr Hirosé has no desire to print *chiyogami* by using modern designs. The printing paper, engraving blocks and other materials that he uses are the same as those used in the Edo Period with the sole exception of pigments, as traditional



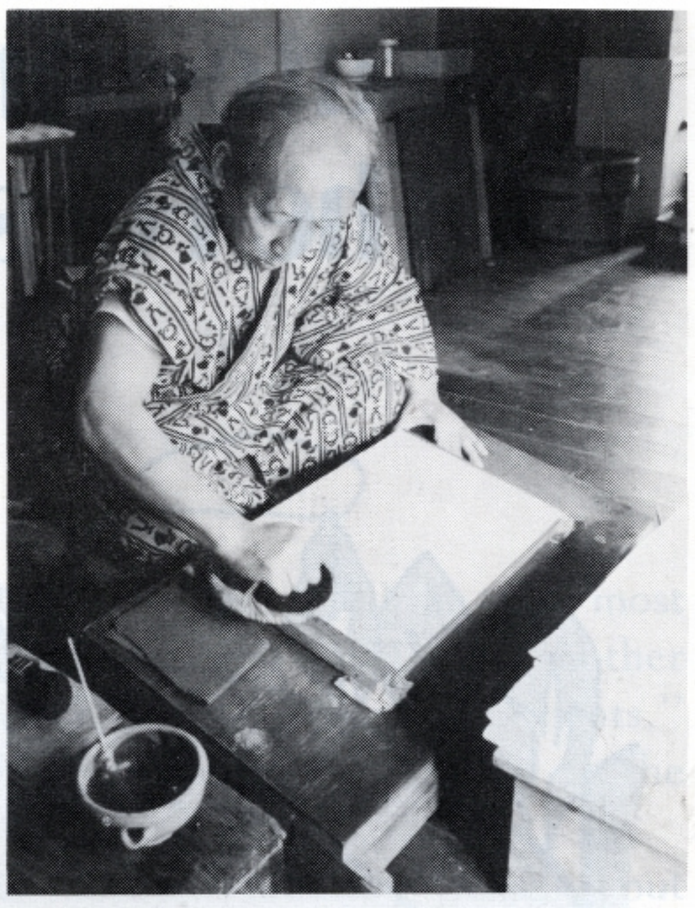
Mr. Hirosé Tatsugoro, chiyogami craftsman and owner of the chiyogami shop works in his studio by the light of the sun.

pigments are seldom available. Even the traditional producing process is followed, so that the *chiyogami* of nowadays is printed



A design is carved on an engraving block made of cherry.

Pigment is brushed on a block.



Chiyogami is printed by rubbing with baren.

one at a time by hand rubbing.

Mr. Hirose learned as a child how to engrave and print from his father. His father's method of teaching these techniques was unique and severe: he would almost never explain the techniques with words but instead would bid his son to watch him and in this way learn the process spontaneously. If the boy was unable to do the work properly or made a mistake the father struck his son hard with his fist. Mr. Hirosé recalls that he resisted his father's teaching methods so strongly that he determined that when he taught his own apprentices he would explain the techniques in words. He adds ruefully, however, that now that he has his own apprentices he finds it impossible to explain in words all the secrets of this demanding work. He has reached the conclusion that there is no way of attaining perfection except by studying a master's work, imitating his techniques, and learning the secrets by oneself. He is so sincerely convinced of this way of teaching that he follows his father's method against his own first intentions, although he has never raised his fist against his apprentices.

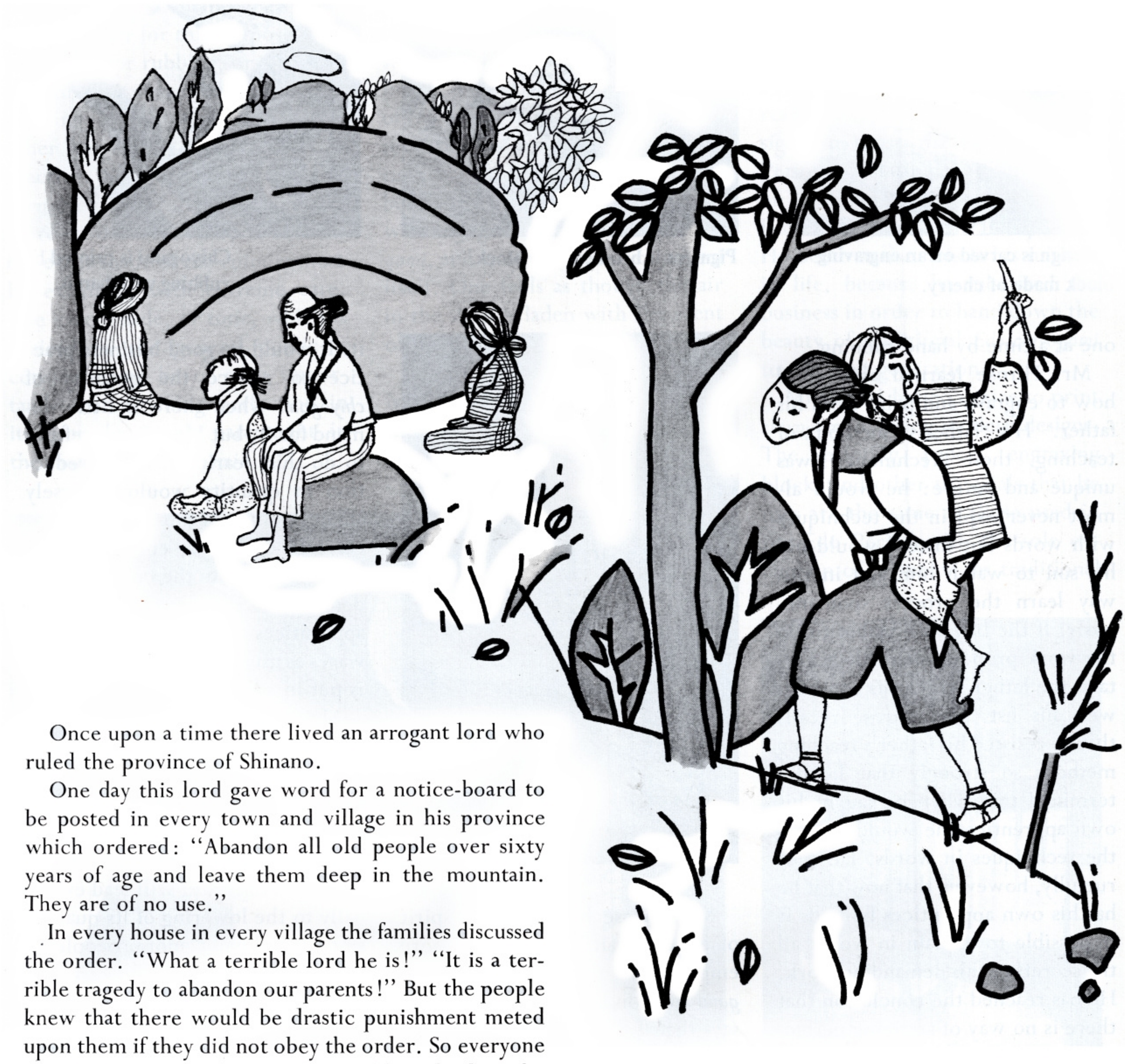
Mr. Hirosé has the real "spirit of a craftsman." He places more emphasis on the quality of *chiyogami* than on the quantity sold. He says that if he considered his work to be just a business he could not continue it. He also says that he gets great pleasure from producing good *chiyogami* and feels the pride and satisfaction which come from fulfilling his mission of preserving it despite the fact that his work does not repay him for the tremendous effort that he puts into it. It would be good business practice to reduce the quantity of *chiyogami* when there is little demand for it, but Mr. Hirosé refuses to do this, fearing that any reduction in quantity would adversely affect the lives of those people concerned—designers, engravers, and printers. Despite the current small demand for *chiyogami* he keeps his apprentices at work and pays their wages as usual. The excess *chiyogami* is put in stock.

Mr. Hirosé insists that should the demand for *chiyogami* increase he has no intention of producing more than he does now. He does not place initial emphasis on profit and is convinced that producing too much *chiyogami* will lead eventually to the lowering of its quality, since employing more people is beyond his financial power. His earnest wish for continuing the tradition of *Edo-chiyogami* is being realized, for his eldest son will succeed his father.

Chiyogami is almost forgotten by most Japanese. Contrary to this Japanese tendency, however, it is attractive to and popular with some foreign people, who use it widely for Christmas cards and for bookcovers. 東

Folk Tale

Ubasuté-yama
The Forsaken Parents



Once upon a time there lived an arrogant lord who ruled the province of Shinano.

One day this lord gave word for a notice-board to be posted in every town and village in his province which ordered: "Abandon all old people over sixty years of age and leave them deep in the mountain. They are of no use."

In every house in every village the families discussed the order. "What a terrible lord he is!" "It is a terrible tragedy to abandon our parents!" But the people knew that there would be drastic punishment meted upon them if they did not obey the order. So everyone who had parents over sixty years old trudged to the mountain carrying his parent on his back. One man hung his head and with his voice breaking said to his parent: "Sorry, father, but . . ." Another cried and said to his parent: "Forgive me, mother, but . . ." But all climbed the mountain and trudged deep into the bamboo forests carrying their parents until they came to a spring filled with clear water. There they left the old people and said to them: "Here you must stay and drink the waters of this spring and eat nuts and berries to survive. Someday we will return to take you back home again." And so they left their parents behind, but as they descended the mountain they looked back again and again. The lad Gensuké was one of them.

On his way to the mountain with his old mother on his back Gensuké had noticed that she was breaking twigs. He thought that she broke them because she intended to descend from the mountain and come home again and was marking her path in case she got lost. But when son and mother parted she said to him: "Gensuké, you noticed that I was breaking twigs while we were on our way here. Return home following the path of the broken twigs and you will not get lost." Gensuké tried to thank his mother but instead broke into tears: "I cannot abandon you! I cannot go back and leave you here!" So Gensuké once more picked up his mother and carried her back down the mountain and hid her in the space under the floor of their house.

The other people in the province could neither eat nor sleep nor work hard because they worried about the parents whom they had left deep in the mountain. And so there was a poor harvest that year. The lord got very angry and gave out an order to the people: "Present me with a straw rope made of ashes. Then I will forgive you." The villagers had no idea of how to comply with this order and were very puzzled.

Gensuké too was puzzled and went to his old mother hidden in the house to ask her about this matter. She advised him thus: "It is not at all difficult. Soak a straw rope in salt water and dry it. Then burn it on an iron plate." Gensuké understood and made a straw rope of ashes in accordance with her instructions. He then presented the rope to the lord, who was quite impressed, saying, "It is truly a straw rope of ashes. Well done! But I will ask you to do one thing more." He pointed to two horses standing under the pine trees in the garden, both of which were similar to each other in size, colour, and every other respect. The lord said to Gensuké, "These horses are a mother and her child. Can you tell me which is which?"

Gensuké was extremely puzzled and asked other villagers. But no one knew how to tell which was which. So he went home again and asked his mother, who advised him as follows: "Stand the two horses so that they face each other. Put some carrots between them. The horse which will be the most pleased and will eat first is the child. The mother horse will simply watch her child eating the carrots." Gensuké thanked his mother and went again to the lord's castle.

According to his mother's bidding, Gensuké put some carrots between the two horses. One began to eat them while the other just watched. Gensuké then pointed to the horse which was eating and said to the lord: "That one is the child."

Again the lord was impressed and said: "Well done! But now I have another order for you. I have here a glass ball with a hole zigzagging through it. Can you run a thread through this hole?" Gensuké was completely puzzled this time too. Neither he nor the other villagers had any idea at all as to how to do this. So he approached his mother again at her shelter, and she again taught him thus: "Put a little bit of honey at the opening on one side and tie a thread on an ant at the opposite opening." Gensuké was pleased. He followed his mother's instructions and lo and behold! the ant entered the winding hole and emerged at the other end where the honey had been placed.

The lord again praised Gensuké when he saw the glass ball with a thread running through it. Then he said to him: "Well done, Gensuké! But did you develop these ideas all by yourself or did someone teach them to you?"

Even though Gensuké was afraid he told his lord with honesty that he had hidden his old mother in the space under the floor and that she had taught him every idea. Then Gensuké told the lord that the aged had acquired wisdom and great knowledge because they had seen, heard and experienced many things during their long lives.

The lord thought and thought for a long time with his arms crossed while considering Gensuké's information. Finally he admitted that he had been wrong in banishing the aged and said: "Bring the old men and the old women back home from the mountain."

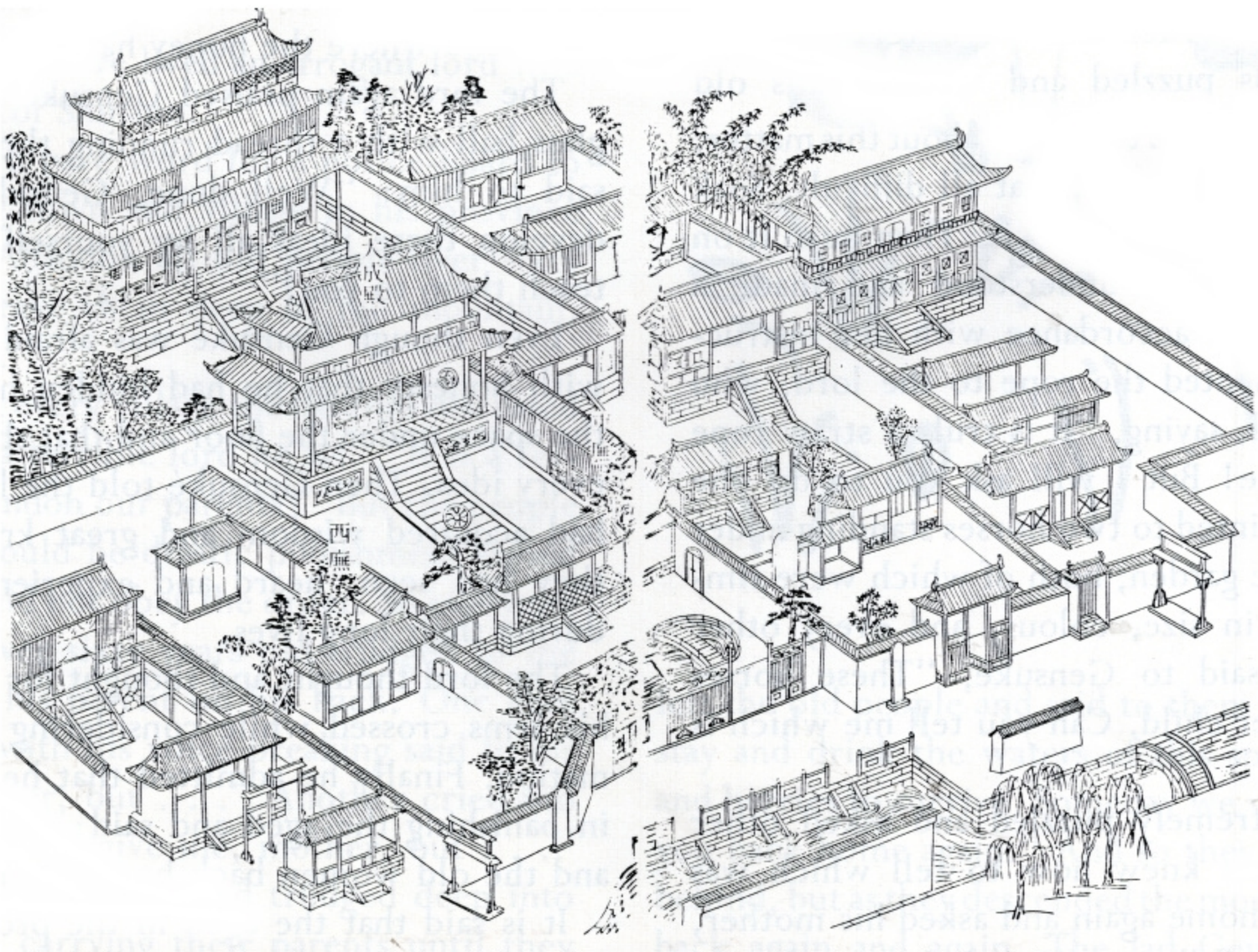
It is said that the aged in the province of Shinano have never been abandoned since that time.

東

The Origin of Chinese Schools

In the capital of China during the Chou dynasty (ca. 1100–265 B.C.) the young princes and the children of noblemen, at the age of eight years, entered an exclusive elementary school for children of such upper classes.

The children studied history in spring, practiced archery in summer, learned manners in autumn and read books in winter. During the spring and summer they also



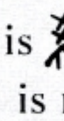
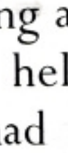
A Chinese university of the Ming dynasty (1368-1644 A.D.) Chinese sages of the past such as Confucius were worshiped in the universities of that time.

learned a martial dance in which they used a halberd and a shield and, during the autumn and winter, a dance in which they used a bamboo flute.

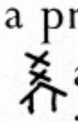
At this school opening and closing ceremonies were held every year. Students who had attained good grades were commended during the closing ceremony. Another ceremony which was held at the same time was one in honor of the aged, for in the culture of that time tradition and order were regarded as being of great importance and the aged were highly respected.

Other ceremonies held at this school were those in memory of distinguished scholars of the past and those concerned with important national functions. Above all, the Emperor's inspection ceremony was held in a most splendid manner. When the dawn of the great day arrived, the beat of a drum was heard and at that signal the students came to the school. The city elders were invited to this ceremony. Upon the arrival of the Emperor, the ceremony to honor distinguished scholars was held. This ceremony was followed by another in which the Emperor and the elders were fêted and accorded honor, and at the end the students performed dances and sang songs before them.

The school seems to have had close relations with the army. On the occasions of the army's departure for the front and its return the soldiers came to the school to join the ceremony which honored the scholars.

The oldest form of the Chinese character 学, which means "school," or "to study," tells us of the schools of the Yin dynasty, which preceded the Chou. This character also indicates the origin of Chinese schools. The oldest form of 学 is  . (学, the simplified form of 學, is now in use in Japan). Some scholars analyze the character  by stating that it meant a building ( ) having *chigi* ( ), the ornamental cross-beams on the roof above the gables of a shrine.

According to the theory advanced by Professor Shirakawa Shizuka of Ritsumei-Kan University, in the Yin dynasty the Chinese youths, upon reaching a certain age, entered an organization formed by the elders of a clan in order to receive special education for a certain period of time. For this education it was mandatory that they live in isolation from society. This organization is comparable to what used to be called "men's house" in the West.

The elders educated the youths in the clan's glorious traditions, its code and its manners, and imparted diverse information to help them attain maturity and to realize a productive future. The character  apparently meant such an organization for the youths of a clan.

These youths are believed to have been taught and trained with much severity, because the old form of the Chinese character meaning "to teach" contains the ideograph meaning "whip." The youths of such a school must have greatly respected their elders and would have never disobeyed them.

There is one record, however, that tells us of a student movement in a Chinese university in 542 B.C. against the policies of the government. This movement developed into a riot.

The administrators of the university could not bring the riot under control and tried to evict the students. Then an important politician warned the administrators against the policy followed by the university, stating: "It is as dangerous to restrain freedom of speech as it is to block the waters of a river."

Another record tells us the following story:

In the 2nd century A.D. it became increasingly difficult for university graduates to obtain work due to the increase in the number of students. In addition to this problem, the students of that time did not approve of nor condone the corruption that was rife among government officials. Thousands of students marched to the palace demonstrating against corruption in the government. The intellectuals joined them in their criticism. As a result of this riot, about one hundred and fifty intellectuals fled the country for Vietnam.

All this happened as long as 1800 years before the "Great Cultural Revolution"!

Some words which contain the character 学 are as follows.

Japanese	*Japanese pronunciation*	*English*
学校	gakkō	school
学生	gakusei	student
大学	daigaku	college, university
高等学校	kōtō-gakkō	senior high school
中学校	chū-gakkō	junior high school
小学校	shō-gakkō	elementary school
学問	gakumon	studies
学者	gakusha	scholar
学士院	gakushi-in	academy

Dōtaku: Bronze Bells, a Clue to Mysterious Ancient Japan

by Yonekura Isamu

One day in July 1962 ten bronze bell-shaped objects were excavated at a hill in the town of Yasu, near Lake Biwa in Shiga Prefecture. The height of these "bells" ranges from 40 to 80 cm. Nine of the ten objects were discovered in sets of three, in which one small and one medium-sized "bell" were placed inside the large one. The three sets were excavated near the center of the hill, while the remaining single "bell" was found near the crest. The curiously-shaped objects, resembling bells as they do, became the talk of the town.

Archaeologists are delighted with the discovery of these unique objects which they call dōtaku *and which they think were objects which were used from the 1st to the 3rd centuries* A.D. *during rituals. Archaeologists are extremely interested in* dōtaku *and regard them as findings which raise many questions.*

The dōtaku *at Yasu are not the first ones which have been discovered. According to a history compiled at the end of the Heian Period (794–1191), a 166-cm.* dōtaku *was excavated in Ōtsu city, Shiga Prefecture, in 668* A.D. *during the laying of the foundation of a temple. The excavated object looked strange even to the people of the 7th century although, as we know now, it had been in use only three or four centuries before its date of excavation. The noblemen of that age who had a knowledge of historical matters could not define the purpose of the object's usage. They called it* dōtaku *(*dō *means "bronze" in this case and* taku *means "bell") on the supposition that it must have been used in the same way as the* taku *of ancient China. (*Taku *was a wooden or metal bell which was rung on occasions when orders were issued.) More than three hundred and fifty* dōtaku *have been excavated since the first discovery in 668. Strangely,* dōtaku *have been discovered neither in old tombs nor in any of the ruins of ancient times, but only in unlikely places such as hills or mountains.*

Archaeologists are unable as yet to answer the question of just why dōtaku *went completely out of use around the end of the 3rd century. The areas in which they have been discovered are limited to the Nara-Kyōto-Ōsaka districts and their vicinities. It was in these districts in the 4th century that the Yamato Court unified Japan and established its first government. It seems as though* dōtaku *disappeared when the Yamato Court was established.*

Records concerning dōtaku *can be found neither in the* Kojiki, *The*

This dōtaku has "belts" in relief. It is decorated with ear- like ornaments. (Tōkyō National Museum)

Legendary Stories of Old Japan *(compiled in 712), nor in the* Nihonshoki, Chronicles of Japan *(compiled in 720), nor in any other legends. Furthermore, a Japanese word for* dōtaku *does not exist. The word itself is pronounced in "Japanized" Chinese despite the general supposition that* dōtaku *must have been an important object for use in rituals. No other bronze articles of the same shape and size as* dōtaku *have been discovered anywhere else in the world except in Japan.*

The shape of these strange bronze objects, dōtaku, *has produced many questions. Solving these questions can subsequently lead us to the answers of other unsolved questions about Japanese ancient history.*

A dōtaku excavated in Nagano prefecture, the most eastern part of the dotaku distribution area.

The Structure and Shape of Dōtaku

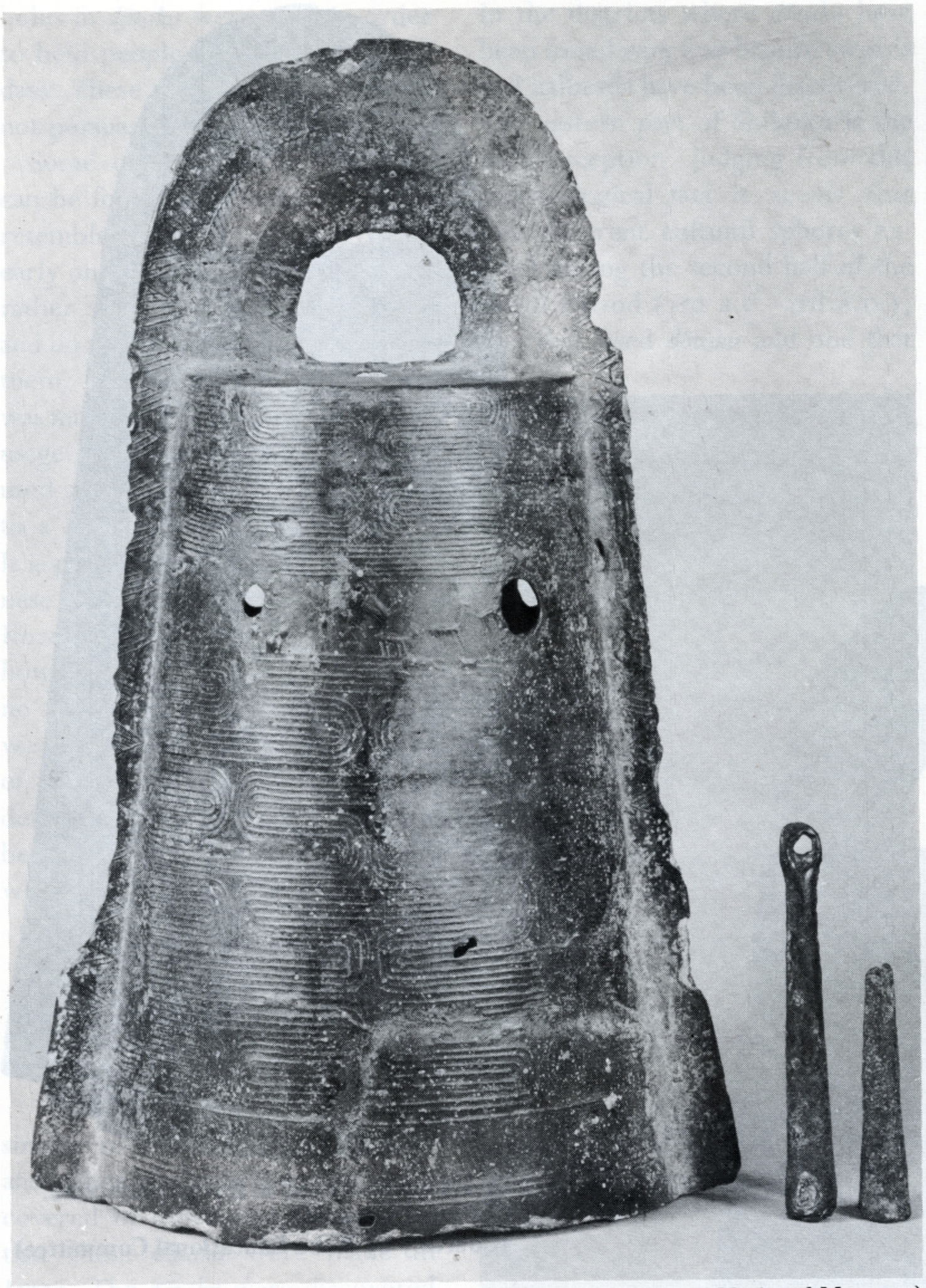
A *dōtaku* is a cast article which has a hollow cylindrical body with a dorsal fin on either side and a flat semicircular handle-shaped "crown" on the top. The "crown" is on the same vertical plane as the fins; usually the body is arched only a little inwards. Almost all *dōtaku* have ten holes: four on the body, four on the lower rim, and two on the top. These holes do not serve any decorative purpose. They are supposed to have been made for the holding rods which were used to keep the inside and the outside moulds stable. Bronze was probably poured into the moulds, which were placed upside-down when the *dōtaku* was cast.

As for the moulds for *dōtaku*, just a single fragment of a stone-made mould has been discovered. It is probable that no more moulds have been discovered because they were made of sand and were therefore breakable.

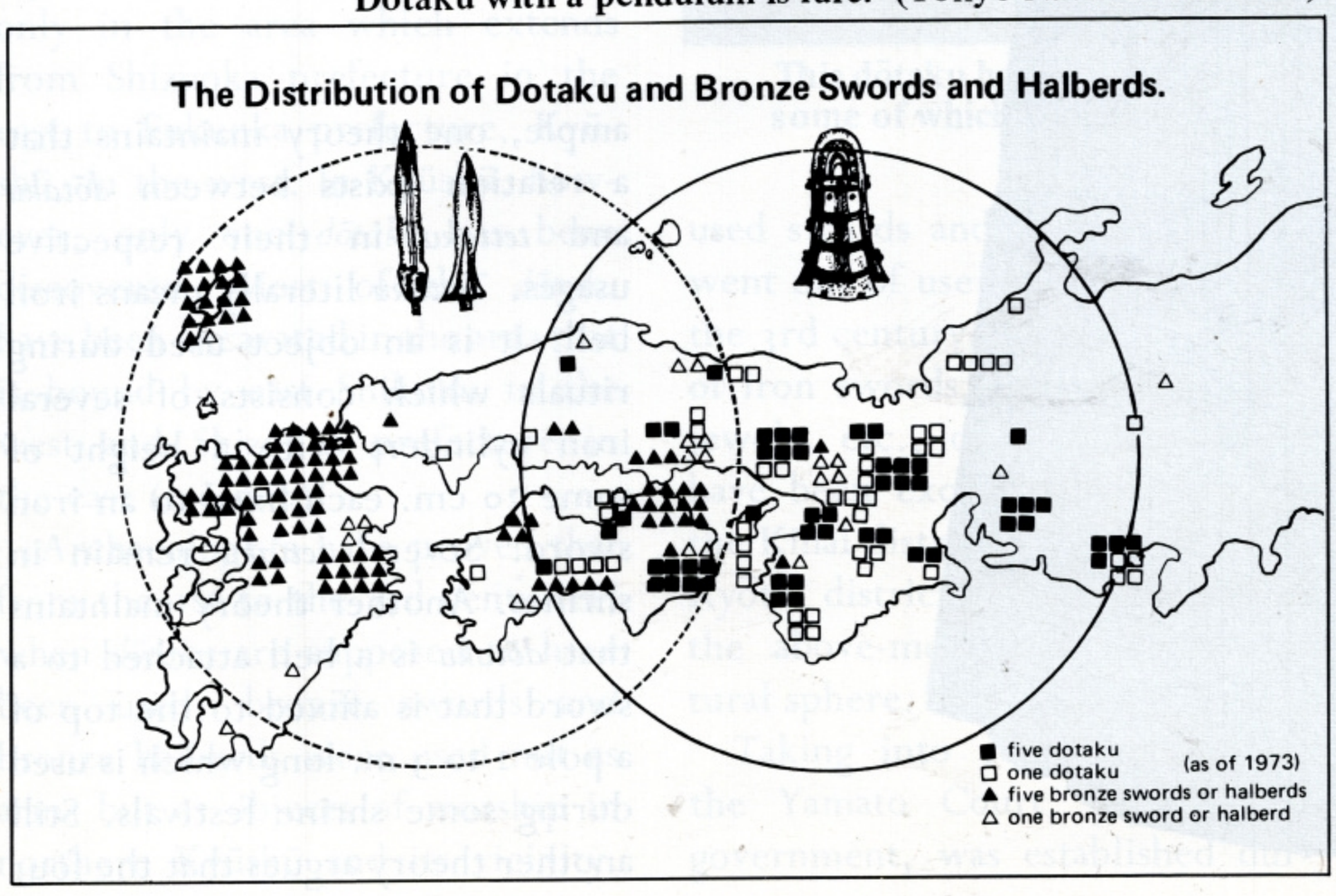
Among the *dōtaku* which have been discovered there are four which are completely identical to one another in every respect. This means that several *dōtaku* were sometimes cast by using the same set of moulds. Three *dōtaku* have rod-shaped pendulums and two have a ring on which a pendulum must have been hung. These examples indicate that some *dōtaku* might have been used as bells. Several *dōtaku* have been painted vermillion all over and also a few *dōtaku* with vermillion-painted parts have been discovered. We should consider the possibility that vermillion was the color of every *dōtaku*.

Dōtaku can be basically classified into the following four groups according to the styles of the designs on their bodies: (1) the body is divided into two or three parts by horizontal belts which are placed on each side; (2) the body is divided into four or six parts by horizontal and vertical belts which are placed on each side; (3) a design of flowing water is depicted all over the *dōtaku*; (4) the body is divided into six parts by horizontal and vertical belts which consist of several lines in relief.

On *dōtaku* we also see men, animals, etc., depicted rather primitively. For example, a *dōtaku* which is said to have been excavated in the 19th century in Kagawa prefecture, Shikoku, and which has six squares on both sides, has various objects depicted on each square such as a dragonfly, spider, a man



Dōtaku with a pendulum is rare. (Tōkyō National Museum)


The Distribution of Dotaku and Bronze Swords and Halberds.
■ five dotaku
□ one dotaku
▲ five bronze swords or halberds
△ one bronze sword or halberd
(as of 1973)

hunting deer and wild boar, men hulling rice, a granary, etc. Several more *dōtaku* have similar objects depicted.

Some of the above-mentioned scenes show us that rice was cultivated at that time. It should be remembered that rice cultivation developed during the latter half of the Yayoi Period (1st–3rd centuries) when *dōtaku* are supposed to have been used.

How Were the Dōtaku *Used?*

THE HEIGHT of *dōtaku* already discovered range from 12 to 150 cm. Those with a height of 40 to 50 cm. are the most common. The most common ratio of the longer diameter of the shoulder of *dōtaku* to the mouth and to the height of the whole object is 4 to 6 to 9. Later *dōtaku*, however, have a ratio of 4 to 6 to 10 or even of 4 to 6 to 13. This means that *dōtaku* became more narrow in later days, while their height increased.

Some of the later *dōtaku* have ear-like ornaments attached to the dorsal fins and the crown.

Judging from the fact that all *dōtaku*, and especially the later ones, have ornamental figures and that less emphasis is placed on their use as a bell, it is not at all unreasonable to think that *dōtaku* were not articles used in ordinary life but for some special rites. Furthermore, *dōtaku* must have been ritual articles owned by a village commune. Only one *dōtaku* has been discovered at one place. There are only a few exceptions, one of which is mentioned at the beginning of this article. In such a case, several communes which owned one *dōtaku* each must have united and formed one larger commune.

As we have already mentioned, objects related to rice cultivation

such as flowing water, waves and granaries, etc., are depicted on *dōtaku*. This fact suggests that *dōtaku* might have been objects used in pre-harvest rituals.

With the development of archaeology, the structural style and the age of *dōtaku* have been established. Its use, on the other hand, has not yet been determined because we have neither records nor legends that report about it. Therefore many theories have been advanced by scholars of various fields and even by laymen. For example, one theory maintains that a relation exists between *dōtaku* and *tettaku* in their respective usages. *Tettaku* literally means iron bell. It is an object used during rituals which consists of several iron cylinders with a height of some 20 cm. each fixed to an iron sword. Several *tettaku* remain in shrines. Another theory maintains that *dōtaku* is a bell attached to a sword that is affixed to the top of a pole 2 to 3 m. long which is used during some shrine festivals. Still another theory argues that the four

A dōtaku excavated in Hyōgo prefecture. National Treasure.
(Courtesy by Kōbé Educational Committee)

holes in *dōtaku* were used in order to help people find the equinoctial days. These theories are, however, not persuasive enough.

Some objects similar to *dōtaku* can be found only in Korea. They resemble *dōtaku*, especially the early ones, in shape only. They are rather small, 15 to 20 cm. high, and do not have figures depicted on them. This means that emphasis was mainly placed on their practical usage. In Korea these objects were used as bells which were attached to a horse that pulled a carriage. It is possible to think that the Japanese *dōtaku* originated from these Korean objects. As for their uses, however, there seems to have been no relation between them. Thus we conclude that *dōtaku* was a kind of ritual object although it is not definite whether it was used as a bell or as an object that was worshipped.

The Relation Between the Disappearance of Dōtaku *and the Yamato Court.*

THE FACT that no articles similar to *dōtaku* in shape, length and other respects have been discovered in other countries means that these *dōtaku* were made in Japan. The *dōtaku* were discovered only in the area which extends from Shizuoka prefecture in the east to Fukuoka prefecture, Kyūshū, in the west. In Kyūshū, however, only one *dōtaku* has been discovered. Most of the *dōtaku* have been excavated in the area that is bound by east Shikoku in the west and Shizuoka prefecture in the east (see *map*).

Archaeologists have proved that from the 1st to the 3rd centuries, when *dōtaku* are supposed to have been used, bronze swords and bronze halberds were used not as arms but as objects of worship in northern Kyūshū and its vicinity. In the districts where *dōtaku* have been found very few bronze swords and halberds have been discovered. The eastern part of Shikoku is the only exception. Judging from this archaeological fact it seems that two different cultural spheres existed during the second half of the Yayoi Period (3rd B.C.–3rd A.D.); one that used *dōtaku* and one that

This dōtaku has 12 divisions, some of which contain pictures.

used swords and halberds. *Dōtaku* went out of use around the end of the 3rd century. Instead, a number of iron swords, mirrors, crescent jewels, etc., of the 4th century have been excavated in tombs in the Kinai district (the Nara-Ōsaka-Kyōto district) which belong to the above-mentioned *dōtaku* cultural sphere.

Taking into consideration that the Yamato Court, Japan's first government, was established during the 4th century in the Kinai district, it seems that *dōtaku* disappeared when the Yamato Court emerged. Thus *dōtaku*, leaving no traces even in legend, has left only questions that have yet to be solved.

The disappearance of *dōtaku* around the end of the 3rd century leads us to imagine that the various powers which used them were conquered by the power which established the Yamato Court. Furthermore, we can go so far as to suppose that the conquering power must have come up to the Kinai district from northern Kyūshū, judging from the contents of legends and from some archaeological facts.

The *Kojiki* and the *Nihonshoki* were compiled in 712 and 720 A.D. respectively in order to record the foundation and the development of the Yamato Court on the basis of legendary and mythical stories. Their authors were courtiers who wrote under the orders of the Court which succeeded the Yamato Court. These two books state that the power which unified Japan came from northern Kyūshū.

It is more reasonable to think that these two books have some historical basis rather than to ignore their contents and regard them as mere legends. According to the two books, the ancestors of the Imperial family, whose descendants are the gods who descended in Kyūshū from the sky, came eastwards and conquered the Yamato district (Kinai district) and established the Yamato Court. If the two books had been compiled by men who absolutely disregarded historical facts, the gods would have descended in the Yamato district instead of in Kyūshū. Therefore it is not unreasonable to believe in the historical basis of these two books. Moreover, they mention that swords and halberds

These three dōtaku had been buried with one dorsal fin upwards and the other downwards. (courtesy by Fujimori Eiichi)

were used as objects of worship.

These two points reflect historical facts that correspond to the archaeological supposition that a power in Kyūshū, where a sword and a halberd were used as objects of worship, moved on and conquered the Yamato district in the 4th century and maintained these customs of worship.

Furthermore, some archaeological excavations indicate the subsequent relations that existed between the 3rd-century culture of Kyūshū and the 4th-century culture of the Yamato district: mirrors and crescent jewels have been excavated at 4th or 5th century tombs of the Yamato district. Bronze swords, mirrors and crescent jewels were also discovered in the 3rd-and pre-3rd century tombs of Kyūshū. The three articles—sword, mirror, jewel—were regarded as fundamental and called "The Three Sacred Treasures of the Imperial House" since that time. They must have been used as objects of worship both in 3rd-century Kyūshū and in 4th and 5th-century Yamato.

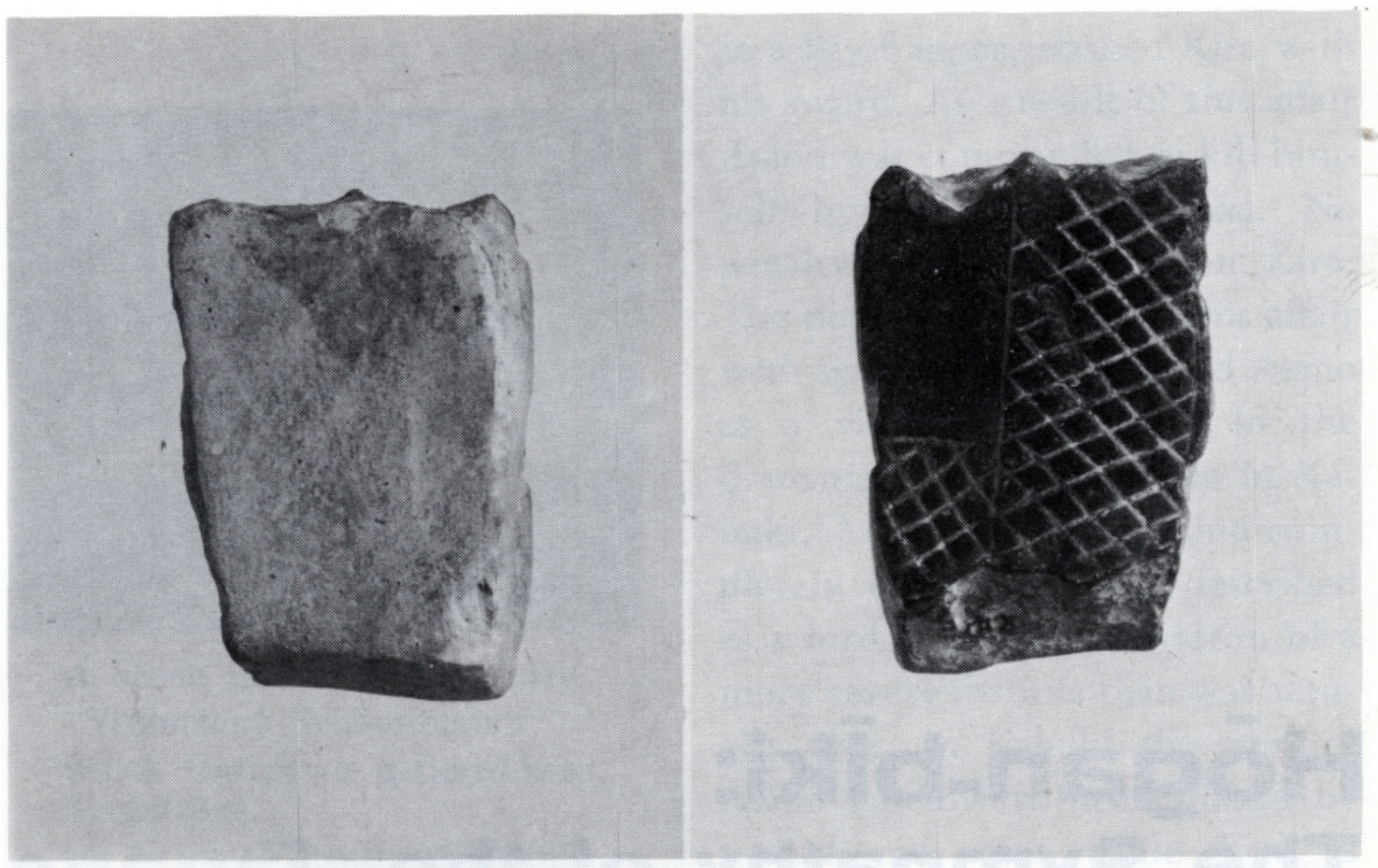
A Hypothetical Theory

THE ABOVE-MENTIONED theory that a Kyūshū power moved eastwards and established the Yamato Court is strongly supported by some historians and archaeologists. However, Dr. Kobayashi Yukio of Kyōto University has argued against this theory by stating the following: "Some historians are preoccupied by the concept of the coordination of the two cultural spheres without examining this concept sufficiently. The coordination is not true although it appears to be obvious. Bronze swords and halberds appeared in the middle of the Yayoi Period (3rd century B.C.–3rd century A.D.) while *dōtaku* appeared in the later Yayoi Period. The bronze of all the swords and halberds was brought into Japan from Korea. The *dōtaku*, however, were cast by melting down and using the bronze swords and halberds which already existed. In other words, there was a period when bronze swords and halberds were distributed in an area that extends from Kyūshū to Shizuoka prefecture. Then *dōtaku* were made by melting down the bronze swords and halberds mainly in the districts that were bounded by eastern Shikoku and Shizuoka prefecture. While the *dōtaku* were produced in the middle of the Yayoi period

Dōtaku are usually excavated in mountains away from human habitations.

the old culture (of bronze swords and halberds) remained intact in Kyūshū?"

Professor Kobayashi thinks that the "*dōtaku*" culture was developed from the "culture of bronze swords and halberds." He continues to explain the reason for the disappearance of the *dōtaku* by stating that: "Viewed from the situations and places in which *dōtaku* have been discovered, it could be argued that *dōtaku* were abandoned. The reason for this abandonment is thought to have been due not to the invasion of a Kyūshū power but to the changes of the social structures. A *dōtaku* is considered to have been a ritual object that was related to the harvest, as the *dōtaku* which is supposed to have been excavated in Kagawa prefecture indicates. It must have been an important ritual object, for each commune possessed probably only one. When the communes were united, the head of the new commune must have collected the *dōtaku* of every old commune. The phenomenon that quite a few *dōtaku* are sometimes excavated at one spot can be explained this way. When the Yamato Court, which exercised far greater authority over all communes, was established, the communes did not need a *dōtaku* any more because they became subject to the Yamato Court. This is the reason that *dōtaku* were abandoned."



An imitation of a fragement of a mould for making dōtaku. (Tōkyō National Museum)

Tettaku, iron bells of Suwa shrine, Nagano prefecture. Some scholars think that there is a relation between tettaku and dōtaku in their respective use.

Although this theory is interesting, it is not persuasive enough in some respects. The scenes depicted on *dōtaku*, although many straight and curved lines and circles are used, are not geometrical, but rather delicate in their execution. On the contrary, the mural paintings of some old tombs of northern Kyūshū, which had relations with Korea and China, are geometrical. It is supposed that those who made *dōtaku* did not have relations with other countries.

The scenes depicted on *dōtaku* lead one to imagine a peaceful life in an agricultural society. It is not unreasonable to think that something unusual happened to those who had been leading such peaceful agricultural lives when *dōtaku* went out of use around the end of the 3rd century and were buried in hills or mountains away from human habitations.

Further research regarding *dōtaku* is under way in such fields as history, folklore, linguistics and, needless to say, archaeology. *Dōtaku*, veiled in mystery, must have clues to questions that concern the establishment of the Yamato Court in particular and ancient Japan in general. 東

Hōgan-bīki:
The Sympathy of the Japanese

THE EXPRESSION *hōgan-bīki* or *hangan-bīki* means to sympathize with and stand by someone weak or defeated who is forced to submit to an unfortunate fate. The term *hōgan* was applied to some officials in the Heian Period (794–1191). *Hōgan* was also used in relation to Minamoto no Yoshitsuné, an official during the 12th century and a hero to the people. *Hīki*, or its corruption *bīki*, means favour or favourite. Yoshitsuné, who was a young general of the Genji clan, was admired for his brilliant achievements and for the distinguished role which he played in the war between the Genji and Heiké clans, the two most influential clans of that time.

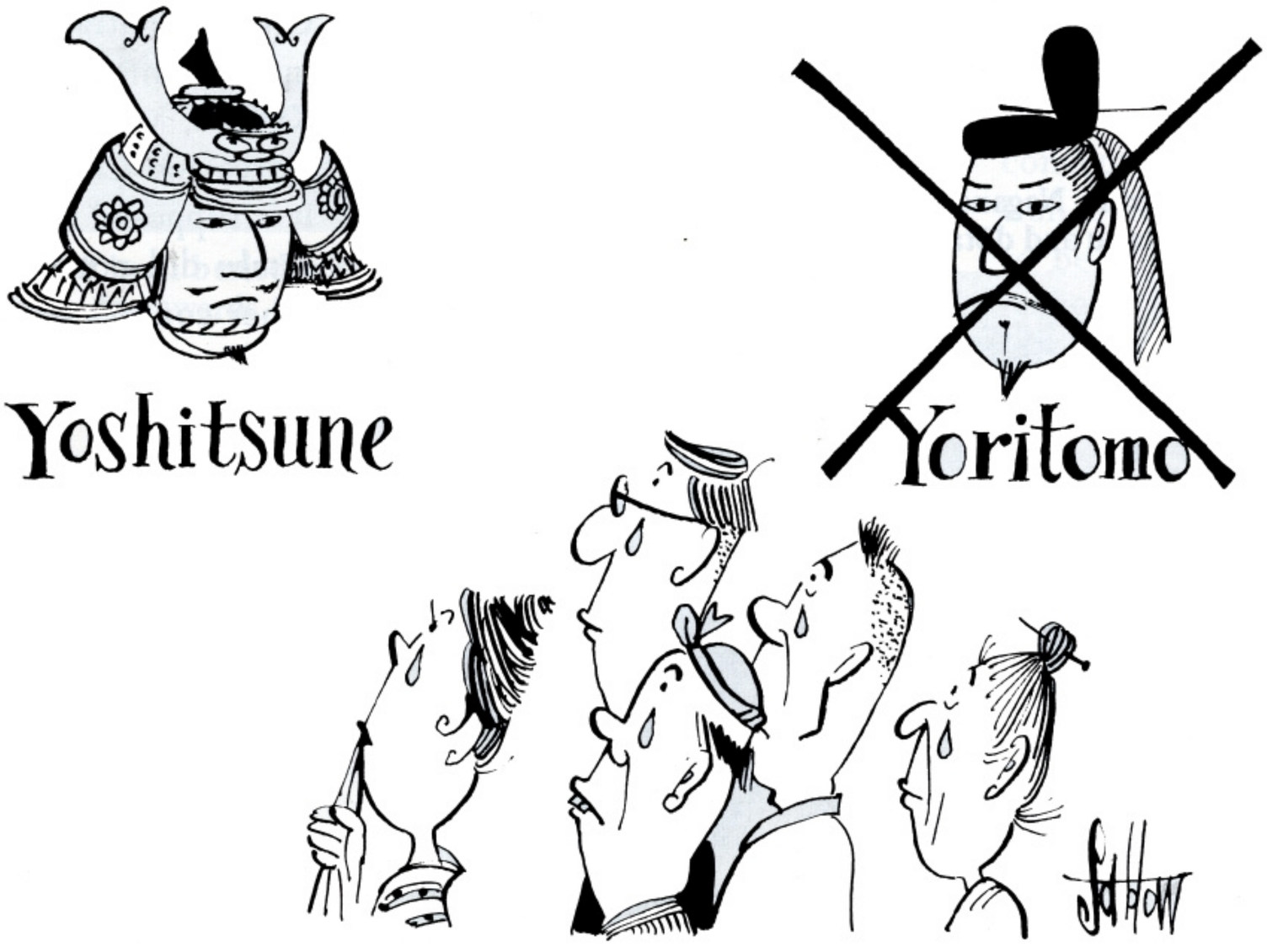


Illustration by Yutenji Saburō.

The people expected Yoshitsuné

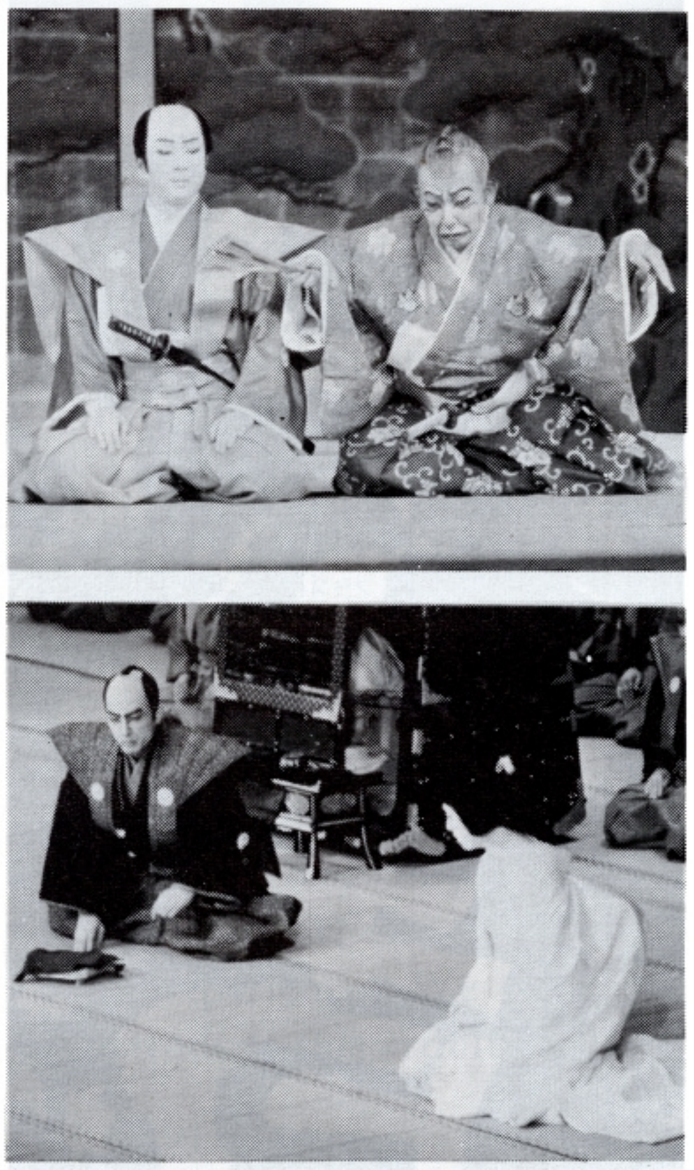
to be promoted to a higher post because of his brilliant achievements in war. Instead, he was banished from the capital, Kyōto, by his elder brother Yoritomo (who later founded the Kamakura Shōgunate) because he had ignored Yoritomo's policies.

The banished Yoshitsuné fled to Hiraizumi in northern Japan where he was given shelter by the Fujiwara family. But when Fujiwara no Yasuhira realized that Yoshitsuné's brother Yoritomo found out that he was sheltering the fugitive, he decided to protect his own skin by murdering Yoshitsuné. He failed because Yoshitsuné, terrified, fled and then killed himself. Thus the life of the young hero came to a precipitous end.

Many stories—some fictional, some true—have been written about Yoshitsuné's sad fate, and these stories were later introduced into Kabuki. Some of these stories tell that Yoshitsuné was exiled and murdered simply because he had fallen victim to a warrior's slander. Yoshitsuné was probably a small, ugly man with prominent teeth. But most stories picture him as quite handsome and are written in such a way that they portray his life as even more tragic than it actually was. His tragic death at the young age of thirty brought about popular sympathy, thus laying the foundation of his becoming a national hero. The expression *hōgan-bīki* originated from the feelings of the people at that time.

The emotion inherent in *hōgan-bīki* is clearly displayed in the sympathy of the people for the forty-seven loyal *rōnin*, or lordless samurai, and for their erstwhile lord Asano Takuminokami [this event has already been introduced in our magazine]. Because he had been treated with contempt by Kira Kōzukenosuké, the official in charge of Imperial protocol, Asano, in a fit of anger, slashed Kira with his sword. As a result of this affair Asano was commanded to kill himself by committing *seppuku*. No penalty was imposed upon Kira. The people looked upon this affair with sympathy and regarded Asano as a victim of tragedy. In the dramatization of this affair in Kabuki, Asano was justified and completely exonerated and described as a lord who was the victim of a more severe fortune than was actually true. In Kabuki the part of Asano has always been played by a handsome actor while Kira is played by a malicious-looking actor. In Kabuki the raid on Kira's mansion commands such enthusiastic applause because of the sympathy that the people feel towards Asano.

A scene in the Kabuki play "Yoshitsuné Senbonzakura" which features a national hero, Yoshitsuné. (At National Theatre of Japan)

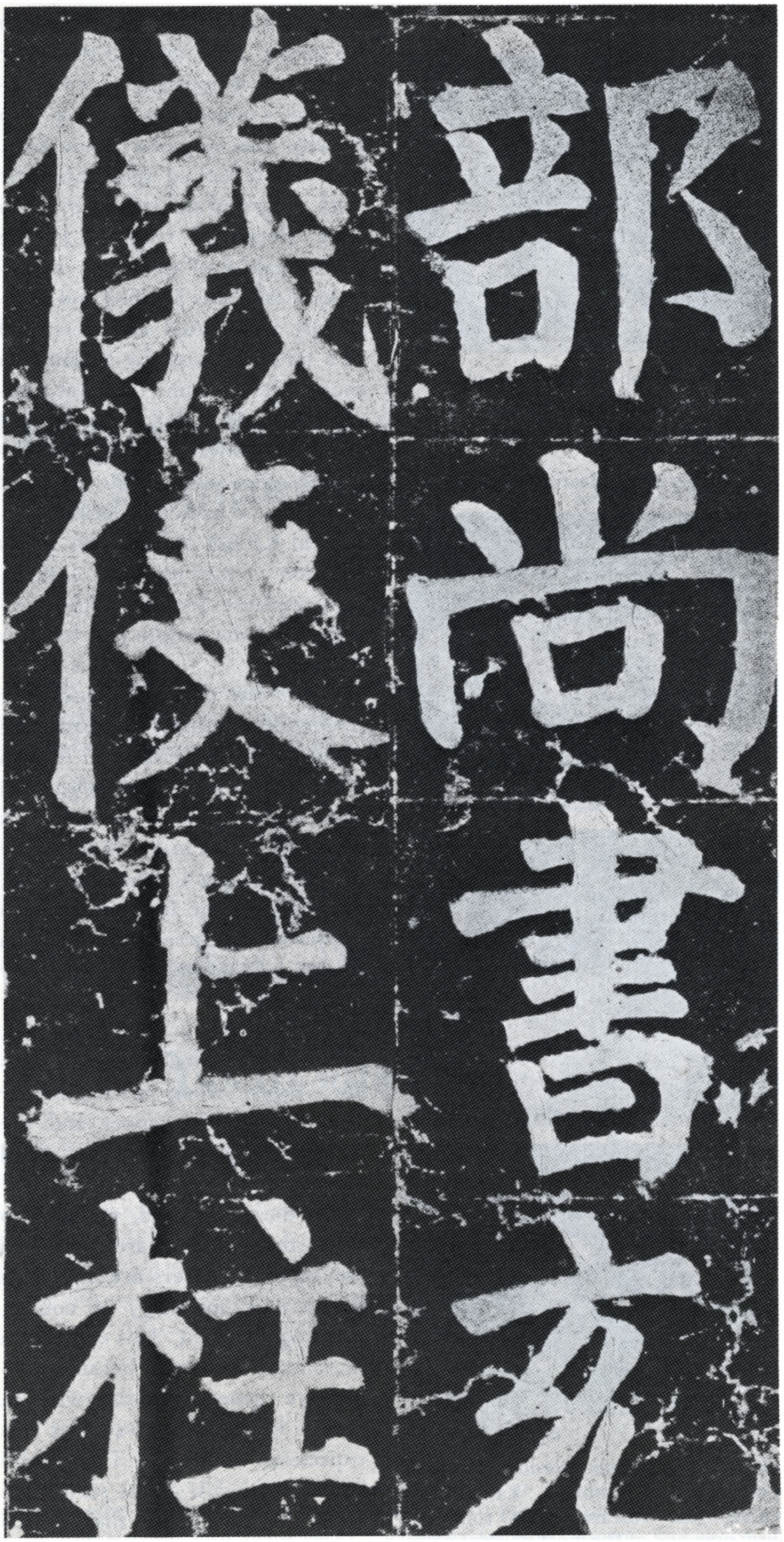


The 47 loyal rōnin (lordless samurai) dramatized in Kabuki. "Kanadehon-chūshingura" featuring the 47 ronin is even now one of the most popular plays. (At National Theatre of Japan)

Hōgan-bīki does not mean just feeling sympathetic towards the weak or towards defeat. A man who is the object of *hōgan-bīki* must have something special in his character which makes him worthy of meriting such deep sympathy. For instance, he is a man who is oppressed by those in power even though he has justice and sincerity on his side.

The tendency of *hōgan-bīki*, which incidentally exists today, began when aristocrats or samurai were in power and the people occupied a very low social status.

On the other hand, people also think that winners are always in the right and losers are always in the wrong, meaning, of course, that might is right. This expression must have been born because people are generally dealt with in reality in the very way that this expression indicates. Those who favour *hōgan-bīki* at the same time admit to the belief that justice comes to the winner whether he be right or wrong. 東



The calligraphy of Yen Chên-ch'ing, a great master of 8th century China, was a reaction against the Wang Xi Zhi's style. Yen's works convey simplicity and animation.

An Art of Aesthetic Appreciation

by Nancy Johnston

CHINESE CHARACTERS originally developed from pictorial symbols. The *mōhitsu* (literally "hair pencil") which is used in calligraphy is a brush which has the quality of being able to give to writing an artistic and aesthetic touch.

Calligraphy, or *shodō*, was born in China and developed into an art. The Chinese, who have a deep feelings about and attachment to their characters, put these feelings into the development of *shodō*.

Although *shodō* was born in China, it later was introduced into Korea, Japan and Vietnam, all countries in which Chinese characters were used. In these countries *shodō* has been developing in

its own ways although still bearing the influence of China. In China and Japan especially the traditions of *shodō* have continued.

Shodō has been regarded as an art on an equal plane with the other arts such as literature and painting. Although nowadays its role as an art is less conspicuous, it has always retained its importance in the sphere of culture. In this respect *shodō* is completely different from what is called "calligraphy" in the West.

As it is said that "one's handwriting reflects his individuality", so the pleasure and satisfaction of *shodō* is realized by writing characters of beauty and individuality. The pleasure one receives from such an accomplishment is the satisfaction of creation. The works of each calligrapher have a beauty that shows the calligrapher's definite touch. This beauty he has created with the shades and tones of India ink and with his individual writing style and his own unique touch. Years and years of fundamental practice are necessary before one is able to write characters of true beauty and individuality.

In Japan there are many professional calligraphers who teach *shodō*. Many people, who range in age from elementary school pupils to the very old, attend private *shodō* schools which have been established everywhere in the country. In these schools students begin *shodō* classes by learning its fundamental techniques such as how to hold a writing brush, how to move it, and how to assume the proper posture. These fundamentals are considered to be very important in the learning of *shodō*. After learning these fundamentals the students practice *shodō* by imitating the works of their master and the calligraphers of the past. This method of learning and practice, called *rinsho*, helps the students not only to master various techniques, styles and individual touches, but also to broaden their appreciation of the beauty of calligraphy.

However good a student is at *rinsho* and however skillfully he can copy original calligraphy, his work is still nothing but imitation. The next stage in learning *shodō* is, needless to say, the development of an original style. In order to accomplish this, he must learn to appreciate good work both old and new, to cultivate an aesthetic sense, and to practice writing in his own way without following a master. Only after advancing through all these stages can he perfect calligraphy with his own style, touch and beauty. It often takes ten to twenty years to reach this point. In a strict sense, there is no final stage, no perfection in *shodō*.

Those who truly appreciate *shodō* are able to discern the personality of the calligrapher through his black strokes and discover nature in his sometimes graceful, sometimes strong touches. *Shodō* is this kind of art.

A subscriber to this magazine who learned *shodō* in Japan has contributed an article to us of her *shodō* experience. We would like to introduce this article here.

.....

I HAVE NOW returned to America after three years in Japan. Those three years were crowded with experiences; I saw a lot of famous and not so famous places, met a lot of interesting people, and brought back a lot of souvenirs. But the real high point and the deepest experience will remain my lessons in Shodō, the Way of the Brush.

When I came to Japan, I couldn't speak or read Japanese at all. At first, I only wanted to learn a little Japanese conversation. My conversation teacher said: "If you learn to read Japanese it will all mean more to you." A friend gave me primary school books. I struggled with them for months trying to memorize the hiragana and understand the meaning. Then I began taking college level Japanese language courses which started with hiragana and, as the courses progressed, introduced kanji. The new kanji presented each week were interesting and challenging, but

Calligraphy can be generally classified into three styles: Kaisho, square; gyosho, semi-cursive, and sosho, cursive. Each style gives a different impression.

above all artistic. I wanted mine to look as artistic as the models in the workbook. I labored a long time over that workbook. I wrote each kanji twenty times in pencil on a sheet of paper before I wrote it in the workbook. I wondered if I would understand them better if I wrote them in the old style with a brush.

Another friend gave me a gift, a small black case like a briefcase. I was puzzled by this case but inside I found it beautifully fitted with a calligraphy writing set. I didn't know the names of the items or how to use them, but this gift from a perceptive friend encouraged me to try. I needed to find a teacher.

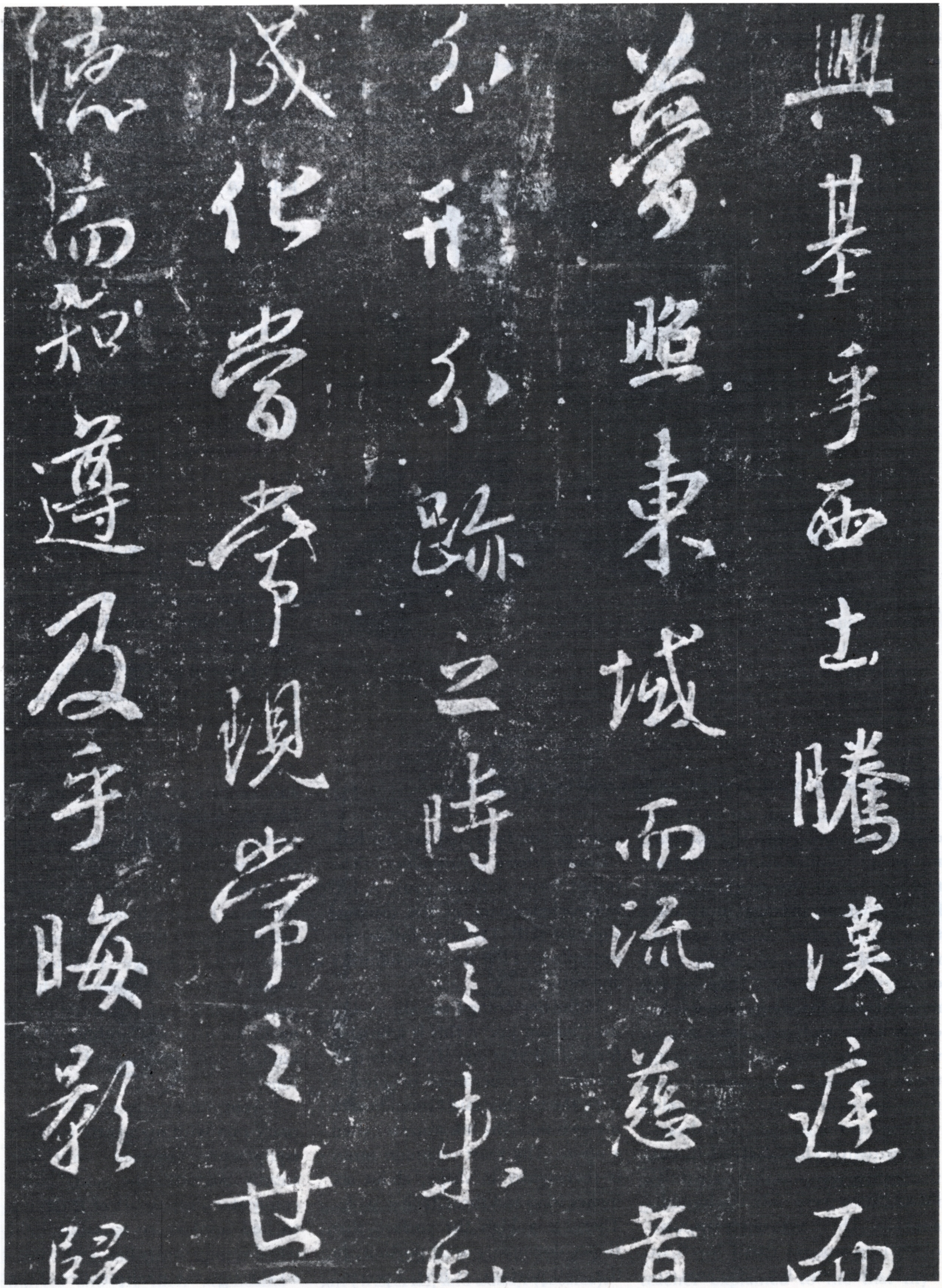
I began to ask people if they knew a Shodō teacher. All that fall I asked everyone I met. The answer was always, "I've never met an American who wanted to study calligraphy." Finally my daughter asked her flower arranging teacher and because the "Cultural Circles" seem to intermingle in Japan, she knew of two teachers. She gave my daughter two small slips of paper. Fate must have been sending me to the one who would be the right one. On one slip of paper, there was only a name and a phone number. At this time I was terribly afraid of trying to speak Japanese on the telephone so that slip was not as appealing. The other slip of paper was a map. I could take a bus from the front of the train station. I could go there and speak in person. By this time it was the Christmas holidays, then the Japanese New Year holidays. I wondered when to go; how to approach the situation. With my husband's advice I went on Saturday, right after lunch. Our reasoning was that if she gave Shodō lessons to children, then the children would certainly come on Saturday afternoon. I took the right bus, found the right house, and confronted this grand Japanese lady with one of the strangest sights she had ever seen.

In the months that followed, I learned that I was the first *gaijin* (foreigner) who ever came to her house. I didn't know that then, so I just blundered into her Saturday afternoon class and said, "Is this the place for Shodō classes? I want to be a student." I can remember her repeating several times, "*Eigo o dekimasen*" (I don't speak English) and each time I said, "*Daijoobu desu*" (That's ok). For every negative reason she tried to give me, I kept repeating, "That's ok". She could have done a lot of things I guess. She could have refused in some way even though I understood so little Japanese. But she didn't; with the whole class of Japanese children stopped and staring wide-eyed at us, she made her decision and she took me in. We made a lot of arrangements that day; the price of the lessons, the day and time of the lessons, and the names of all the equipment in my little black case.

I've never really known the reasons she accepted me. Even though she told the story over and over to other people and always laughed about how strange it was. How this tall blonde foreigner had come to her unannounced. I like to believe that this was one of the first concepts of Japanese style lessons that I learned. She saw sincere interest and ambition and she gave me a chance. If I had been insincere, she would have soon known.

When she made the decision to give me a chance, she went immediately and brought in a low desk. I sat down at this desk on the floor with a *zabuton* (cushion). She saw that I was too tall and she raised the desk by putting books of equal size under each leg. With the desk adjusted, she began to explain; the brush was a *fudé*, the paper weight was a *bunchin*, the paper was *hanshi*. I must sit up straight. It was ok to stretch my legs when they became numb, but when I was writing I must sit on my feet and keep my shoulders back. That first day I wrote the numbers *itchi* and *ni*, just two straight lines. The pattern of that day was the standard pattern of the lessons. The teacher wrote a paper that I should copy exactly and I would write it about ten times. Then I would take it to her for correction. She would mark the corrections in red ink over my black ink. I went back to write it at least five more times and back again for corrections. A badly shaped character would have its form corrected with the red ink. A nicely shaped character would have a bullseye type circle drawn over it. The more circles or the tighter the circles of the bullseye, the better the character. At the end of each lesson I always had one paper to bear away proudly that held circles over every character written. I always finished with a "success". In the initial corrections there was never the suggestion that the whole paper was terrible or that every character was a mess. It was a suggestion of correct this one place, improve this one thing, master this one brush stroke. This whole system works beautifully for, of course, the student can't correct every mistake in one lesson so the idea is to try to have him master just one thing that day. And then if he doesn't master it completely, still give the student a good mark for the effort he made. It is a way of teaching by suggestion, praise and approval.

This does not mean the teacher is soft or easy. The student waits upon the teacher. I never took my papers to the teacher until she said, "*Misete kudasai*" (Let me see). I never approached the teacher to say, "I'm finished now", for I was not finished until she told me I was



A work by Wang Xi Zhi 4th century China. He is called the supreme master of calligraphy.

The character for "wind" brushed in a light color by the contributer.

continue to write until she noticed me again. For after all, she was the teacher. Often she prepared her family's whole evening meal and they ate together in the second room while I worked. Other students would come. They were more advanced students who worked at home and only came for a weekly homework check. Sometimes this little ten tatami mat room was overflowing with people waiting for the teacher, but always very patiently, for after all it was the teacher who was the more skillful and they were only the humble students. There was one particular older lady student that I loved to watch when she left. She was already sitting on the tatami mat, but she would scoot to a position near the door, put her hands flat on the mat, bow down until her head touched the floor and say the full, "*Doomo Arigato Gozaimashita*" (The fullest form of thank you). A full acknowledgement of the teachers superior skill. I tried to follow her example for I felt the same humility and respect.

In the beginning I was allowed to use "instant ink". This is a bottled form of ink that was of a rather thin texture. As I began to progress a little the teacher said I should make my own ink. The ink stone is called a *suzuri*. The most common *suzuri* is rectangular in shape, about six inches long and three inches wide. There is a high flat surface that slopes down to a well portion. In the well portion, at first, I poured a small amount of water, then I took a dried ink stick called *sumi*. I dipped the *sumi* in the water then I rubbed it on the flat portion. This is repeated over and over in a grinding and dipping motion. Here is where I got my first real taste of patience in this old art. This stick of *sumi* is very hard and the grinding is a very slow process. After long practice I learned to judge the texture; the thickness or thinness of the ink. I found that it usually took almost an hour to grind the ink that I would use in an hours writing. This sounds like a boring process, but after grinding the ink for months, I came to see this as a break between the normal everyday life and the process of writing. When I sat in that little room alone, before the other students arrived, while the teacher and family were busy with supper in the other room, with only the "Shish-shishing" sound of the ink against the stone, I experienced a very peaceful feeling. I finally came to feel that this grinding process had a close relationship to many other forms of meditation; close to Zazen of the Zen Buddhist religion and comparable to the slow and deliberate actions of the Tea Ceremony. A time to find some rest for the inner man.

When the ink was the right thickness I would begin to write. I had imagined at first that this would be a drill, a drudge. I thought I would have to master every hiragana character before I could move on to kanji. It was nothing of the kind. It was a pageant of the seasons.

I went out in a wet, cold, February rain with my plastic covered equipment, crowded onto the steamy bus with the going home commuter crowd, all of us trying to find somewhere to safely hold our dripping umbrellas, and trudged through the mud puddles. That

night I wrote *Ame Furu*, just four hiragana characters that said "The Rain Falls".

Soon it was March, the local stores were crowded with displays in preparation for the Doll Festival, the annual holiday for girls. That night I was taken into the second room and shown the daughter's

own display. There was a red carpeted stage with the whole set of dolls. There was the Emperor and Empress and all their attendants

ranging down the steps, even down to the poor fellow whose hat kept falling off. I saw it in all its splendor, reflected by the happy face of the little girl, and then I wrote *Hina Ningyo* (Festival Doll).

All through the spring I wrote the names of the flowers that were in bloom. I wrote the well-known ones such as *Ume* (Plum) and *Sakura* (Cherry) but also lesser known flowers such as *ajisai* (hydrangea), *fuji* (wisteria), and *tsutsuji* (azealea). I learned various flower names in Japanese and a little of their symbolic meaning.

In the summer came more fascinating words. I wrote *Hanabi* which reads "fire flower", a much more graphic word than its translation "fireworks". During the intense heat and humidity, I wrote the cooling phrase *Suisha no oto* (The sound of the water wheel). The biggest highlight of the summer came on a hot steamy July night when I wrote *Hoshi no Hanashi* (The Star's story). This refers to *Tanabata* which is usually translated as the Festival of Stars. It is said to be of Chinese origin and has a romantic theme. The story is about a girl star and a boy star who are usually separated by the Milky Way. On this one night a year, they meet. It traditionally marks the end of the rainy season and the beginning of true summer. That particular night there were only four of us; myself, the teacher and her two children. The teacher brought in a bamboo branch which is the beginning of the Tanabata decoration and while I wrote they carefully made delicate paper decorations which they attached to the branch with fine thread. By the time I had finished a satisfactory writing, they had fashioned a real traditional Tanabata decoration to hang at the door of my own home. On small slips of paper in Japanese were written the name of the boy star, the name of the girl star and the Milky Way, but the branch also bore in Katakana the names of my own four children. I treasured that handmade decoration. It gave meaning to the word I wrote. As I saw the seasons of Japan pass before my eyes in the framework of my writing, many things were easier to understand.

As the time passed I soon outgrew my little black case. The teacher explained to me that my

brush was not really suitable. The bristles were too short and stiff for advanced writing. She wanted me to buy a better brush but it was expensive. It would cost the equivalent of ten dollars. I said I would think about it and discuss it with my husband. The next week I said yes, I would buy the new brush. I expected that the brush would appear and I would give her the money. But no, for now I should only borrow her brush and begin the practice for my big project that would hang in the exhibition. I borrowed her brush for about a month and the new brush of my own was never mentioned during that time. I felt a little confused, but my own poor ability in Japanese made me hesitant to question the details. After a month, she gave me the new brush and took my money. By then it didn't seem like something I had purchased but something that I was capable of using. For now I understood by usage that I needed it. I did use the brush for that exhibition writing. The kanji that I wrote was the *Hana* that means beautiful. I wrote that kanji thousands of times with many different shades and textures of ink. Each week I wrote that single kanji over and over. The teacher would select about three each week and say, "Save these". Finally I had a pile of those "saved" writings and we had a special session to select the best one. It was framed with a silk border and hung in a real gallery outside Yokohama station.

Autumn in Japan always has a feeling of haunting sadness. I wrote *Mushi no Koe* (the voice of the bugs). That is not a pretty translation but it speaks of the time when we really can hear the insects giving their last good song before death. Perhaps I felt the sadness more, for I knew I soon had to leave Japan. During the fall the teacher gave me one more big project. I repeated the process of writing one kanji over and over until I could write it in my sleep. This time it was *Kaze*, a kanji with a lot of flair which has a primary meaning of wind. After long practice, I finally wrote it on a ceramic plate that was later glazed; another momento of Japan which holds a lot of meaning.

My last trip to the teacher's house was a hard one. Would we ever meet again? The Pacific is a wide ocean and time makes a distance. My last night I wrote *Shitashii Tomo* (An Intimate Friend). What higher honor could I have received? 東

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Some Senryū about Go-players

by William Pinckard

THERE IS an old legend in Japanese literature which tells how a young wood-cutter, deep in the mountains, accidentally comes upon two very august-looking old gentlemen playing a game of go. Watching them, he loses all sense of time. When the game is finally over, the axe on which he has been leaning suddenly crumbles, having rotted completely away, and he finds that years have slipped by and he has become a white-haired old man.

If this tale is taken from a tragic point of view it can be seen as illustrating with extreme poignancy a certain feeling often experienced by people who have reached the age of fifty or sixty: the shocking awareness that all the hopes and plans of their youth have vanished, that life has passed by unregarded, and that after waking as if from the dream of a moment no time is left. But this tale can also, without destroying its poignancy, be seen from another angle as a sardonic comment on the behavior of the human species which through its own foolishness is forever blundering about and making itself ridiculous.

This "double vision" as we might call it—seeing things as at once comic and tragic—is an achievement of the classic spirit. It derives from an even and cool temper of mind precisely opposite to that distortion of vision which the Buddhist sutras call *avidya* (in Japanese, *mumyō*). Avidya is the product of clinging, compounded of confusion and desire. One of the functions of Japanese classical (i.e. Buddhist) literature is to clarify the nature of *avidya* and restore to us the ability to see things in their real form unclouded by the limitations which we tend to impose upon them. With the strength of this vision we are saved from sentimentality by realism and from cruelty by compassion. Perhaps it is worth cultivating in times like the present, as human behavior reaches new peaks of folly with tragic consequences that touch us all.

The temper of mind we are describing is most clearly to be seen in the Japanese literary form called *senryū*. This is a short poetic form developed principally around the middle of the 18th century by one remarkable man, Karai Hachiemon, whose pen-name was Senryū ("River Willow"), and it has been cultivated steadily by thousands of anonymous poets up to the present day.

In shape and length the senryū resembles the haiku, but its content is entirely different. The haiku is about the seasons of the year and is, at least in its pristine form, impersonal. The senryū is always about the behavior of people; it is intensely personal and often scathing in its implications. Haiku, difficult as it may seem at first sight, is probably the simplest of the classical Japanese literary forms; senryū is perhaps the most difficult.

We now offer the reader a small collection of senryū related to the popular game of go. Although written by, for, and of Japanese, a senryū, if successful, cuts below the skin and bone to a level where we are all the same; hence the behavior described, comic and tragic at the same time, is accurate to the behavior of the human species anywhere.

In reading what follows one warning should be kept in mind. The humor of a senryū does not arise from a gag or punch-line as with so many of our American and English jokes. Rather it begins to make its effect after the entire senryū is in the mind, setting to work like yeast in a lump of dough. Then the implications seem to ramify and expand; not only the central figure but the people on the periphery also become involved; not only the present instant is seen but the next ten minutes or the next few days also become evident. The reader need add nothing to the senryū, but he should be receptive to the logical implications both in space (around the figure) and in time (before, during, and after the moment). In these translations we have tried to keep as much as possible to the same word order as the Japanese originals, this being of

great importance to the effect.

Tatta hito-ban to
uchihajimeta wa
sakujitsu nari
. . . . "*Just one game*"
they said, and began to play.
That was yesterday.

And they are still playing. This happens also with chess-players and backgammon fanatics, as their spouses well know.

Gokaisho to
isha to e tsukai
futari dashi
To the go club
and to the doctor's, a pair
of servants is dispatched.

A sudden emergency arises at home. They know where father is always to be found, so as a matter of course two servants are sent out, one to fetch him and one to fetch the doctor. The joke of this senryū lies in seeing how causes sometimes have double effects.

Shinchō ni
utsuwa saisho no
ichi ni ban
With caution and prudence
are played the first
one or two games.

Everyone at some time sits down to play thinking "This time I'm going to really think carefully about every move and show my true strength." The feeling sometimes persists through two games. A visitor to a go club will be tickled to see the parade of characteristic expressions passing over the players' faces as they pass through various stages of self-control.

Go no jogen
iitakunaru to
niwa e tachi
Go advice.
When he wants to speak
he goes out to the garden.

Bystanders at a game must keep their mouths shut. This is difficult for a strong player who is watching a duffer at work. The middle line (*iitakunaru to*) brilliantly conveys the feeling of swelling up, growing big with speech, until the bystander

is forced to go out to relieve himself.

Go no rusu e
maotoko utte gae ni kuru

He's out playing go.
The lover, for a snap-
back, comes in.

"Snap-back" is a situation in go where one player's pieces are captured by one piece of his opponent's in a kind of swift and unexpected substitution. The expression on the face of the player who has been caught this way often displays a very droll combination of amazement, annoyance, and sheepishness. And so, we presume, does a cuckold's. A technical term drawn from go is here applied with wit and precision to a totally different situation.

Comic wood-block print (c. 1840) showing the trepidation of a go-player before an opponent of high social position.

Sumi no ishi
korosarete kara
o-ki ga tsuki
The stones in the corner—
after they have been killed,
becoming alert to the danger.

The comedy of a not very expert player pondering heavily over one part of the go board while his opponent quietly crushes him in another part. Go is played on a large rectangular board marked with 19 vertical and 19 horizontal lines. The pieces used are black and white "stones" (so called, but often made of glass, slate, or plastic). "Killed" means to be captured.

Ishi wa ikita ga
shini-me ni wa
awanu nari
His stones have lived,
but for the death-bed
he is not in time.

This poem links two types of life and death in one equation. A certain go-player was supposed to be present at the death-bed of a close relative or friend but got involved with saving a group of stones in a game of go. These, after a long struggle, lived, but in the meanwhile the other died.

Sensei ni
yon moku deshi ni mo
yon moku nari

With the teacher
a four stone handicap; with the
pupil too
a four stone handicap.

A regular system of handicaps, from two to nine stones, is used in go, these being placed on the board by the weaker player at the beginning of the game. This senryū depicts the chagrin of an earnest amateur player who takes lessons. Usually he plays against his teacher, a professional, with a four stone handicap and perhaps sometimes wins (go teachers in Japan being a very tactful class of people). Then one day a young pupil of the teacher, himself a budding professional (as is clear from the word *deshi*), gives him a lesson. The handicap is the same, and the amateur's vanity is piqued when he finds himself just as much at the mercy of the pupil as he had been against the teacher. So great, in fact, is the strength of professional go-players in Japan compared even with strong amateurs.

Ki ni makete
kaereba uchi wa
arashi nari
Losing at go,
when he returns home
the house is a tempest.

The word tempest in the original (*arashi*) is written with three characters meaning "Fierce wind and rain"—very adequately describing what may occur in the house of a bad-tempered player when he loses.

Oaite no
go ni kachisō de
kangaeru
With an exalted person
playing go, and in danger of
winning, he thinks very hard.

We have expanded the middle line a bit to clarify the situation: a strong player, socially inferior to his opponent, finding it necessary to think in reverse, so to speak. When this senryū was written a lord could still take out his feelings on a commoner with a sword.

Go no shōbu
yobu koe de shiru
nyōbo kana
Outcome of the game:
by the voice that calls her
the wife knows.

After a game at home husband calls to wife for tea or cigarettes, and by the tone of his voice she can tell whether he won or lost.

Kaku utaba
nado to hebo go no
make-oshimi
"If only I had played thus—"
etc. etc.: the go duffer's
pain at losing.

It is a marvellous thing how go-players end up actually having won most of their games. Or at least they would have won except for a slight oversight. Or in any case they could have won if only—and so on.

Shōben ni
okite nyōbo wa
go wo shikari
Waking up
to urinate, the housewife
scolding the go game.

She went to bed hours ago, and they're still at it. She can't help letting off a few grumbles in their direction. It is doubtful whether they hear a single word.

Yōyaku ni
katte go kyaku ga
toki wo kiki
At long last
winning, the go guest asks the time.

No doubt the guest's conscience pricked him as the hours passed, but after a victory he can go home content. For a go-player it is always the last victory that really counts, the losses that precede it being only warming-up exercises.

Yo fukashi ni
tenjō made ga
go-ban nari
In the depth of night
the ceiling too
is a go board.

A player is unable to stop thinking about his mistakes. Lying in bed, staring upward, he replays his games far into the night.

In conclusion we offer one example of another sort of comic poem, a *kyōka* (literally, "mad poem"). It is attributed to one of the Hon-inbō, an ancient hereditary line of champion go-players. From what scanty evidence is available it seems to date from the early 1600's. The poet composed it as he was dying and with grim humor makes his own life and death the subject.

Go narabaya
kō ni mo
tatete iku beki wo
shinuru michi ni wa
te hitotsu mo nashi
If this were a go game
I would start a kō-fight
and probably live,
but on the road of death
there is no move left to make.

For those who don't play go it should be explained that a "kō-fight" is a sort of desperate measure gaining time and leading to complications which a strong player can use to advantage. But in this poem the opponent has a move up his sleeve to which even the strongest player can find no answer. 東

Eat and Become Slim

By Dr. Hiroshi Arai
Tōkyō: Shufunotomo Co., Ltd.
Price: $2.50

Of course, all diet cook books list foods which assure the reader of losing X number of pounds in an X period of time. In what way, then, are Dr. Arai's suggestions for losing weight different from and better than those suggested in other cook books?

When Dr. Arai stresses the importance of using vegetable oil in cooking he is advocating a program of nourishment that is meant to be not only a diet for losing weight but also a way of life. The fact that the use of vegetable oil in cooking has the side effect of beautifying the skin and the hair should not be overlooked. We have only to admire the smoothness of Chinese and Japanese faces and their shining hair to realize that the addition of vegetable oil in the daily intake is of primary importance both for beautifying as well as for slimming. Vegetable oil is the crux around which Dr. Arai's program pivots.

This book offers an almost endless variety of menus, including an almost endless variety of foods that can and should be eaten every day of one's life. As one reads one begins to understand the part played by vegetable oil in cooking and will realize that it nearly takes the place of medicine by acting as an ingredient for common sense.

Dr. Arai has made a complete study of Chinese diet, while noting that Chinese and Japanese people are seldom obese. Basing his research on their diets, he has been able to equate the pros and cons, the advantages and disadvantages of their intake. And this, thankfully, is what this particular diet is all about.

There is one fault to this book: the diet is so varied and the photographs are so beautiful that one might inadvertently overeat! This, of course, would be disastrous for any slimming program. But there is no doubt whatever that to follow Dr. Arai's diet with precision will bring about the results that one wishes: to become more slender, to have a glowing skin, to have hair which is admired, and to live a healthy life.

I am not advertising this book. I respect it.

東

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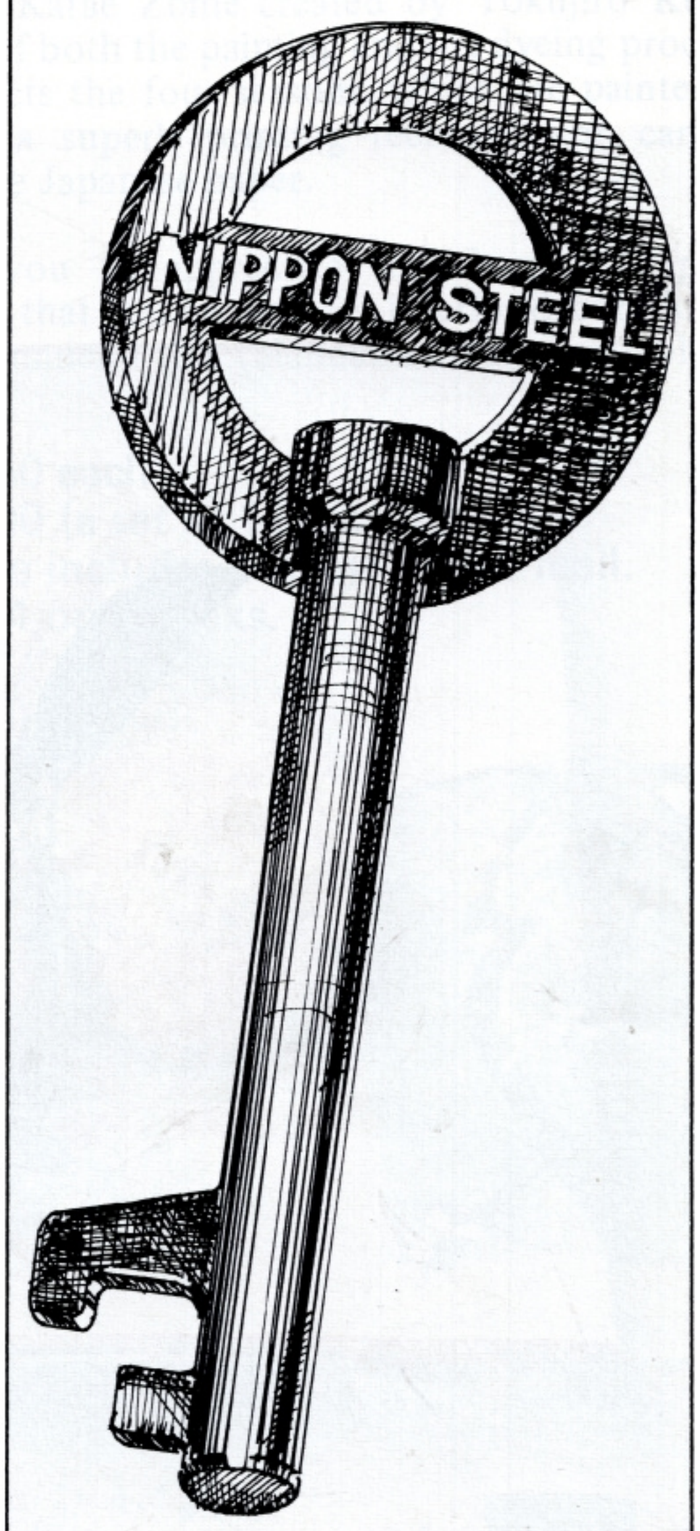

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Rice-Covered Chestnuts

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Ingredients: (Serves Four):

Glutinous rice	1 cup
Soy Sauce	1 tbsp.
Leek	1/2 stalk.
Water	4 tbsp.
Minced Chicken	3/4 lb.
Egg	1
Soy Sauce	1 tbsp.
Juice of ginger	1 tsp.
Salt	1 tsp.
Chestnuts (bottled)	12
Green peppers	8 (small)
Salad oil	
Soy Sauce mixed with mustard	

Preparation:

(1) Wash the rice in water and allow it to soak for a while. After the rice is clean, drain off the water, add 1 tbsp. of soy sauce and let stand for about one hour.

(2) Cut leek into small pieces. Add 4 tbsp. water to the flour.

(3) In a bowl, mix together the minced chicken, leek, flour, egg, the other tbsp. of soy sauce, ginger juice and salt. Cover chestnuts well with this mixture.

(4) Roll mixture-covered chestnuts in the rice until they are completely covered. Set them separately on a cloth placed in a steamer. Steam for about 30 minutes at high temperature.

(5) Remove seeds from the green peppers and fry quickly. Serve on a plate beside the steamed chestnuts and soy sauce mixed with mustard. 東

Note: Boiled spinach goes well with this dish.
If you use fresh chestnuts, peel and and boil them with some burnt alum changing the water two or three times. Add a little sugar.

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1. January Taikazari, Two Fish and a Lantern

2. February Plum Blossoms and a Japanese Nightingale

3. March Kōnosu-bina (A Doll)

4. April Bamboo Shoots and Distant Mountains

5. May A Carp Streamer

6. June Tree Peonies and Iris

7. July A Willow and Swallows

8. August Lotus and a Snowy Heron

9. September Fishing with Cormorants

10. October Wild Goose and Susuki (Japanese Pampas Grass)

11. November Chrysanthemums and Desk

12. December A Man in a Straw Raincoat

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